The Art of Speaking in Publick:

OR AN

ESSAY

ON THE

ACTION

OF AN

ORATOR;

As to his

PRONUNCIATION and GESTURE.

Useful in the Senate or Theatre, the Court, the Camp, as well as the Bar and Pulpit.

The SECOND EDITION Corrected. With an INTRODUCTION relating to the Famous Mr. *Henly*'s present Oratory.

Aliud est Eloquentiam callere.
Aliud est Eloqui.

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ESSAY

ON ACTION

ORATORY

THE

AUTHOR's PREFACE.

THIS Treatiſe, ſhort *as it is, will be thought too* long, *I fear, for ſeveral Reaſons: But the two* main Objections *will be theſe.* Some *perhaps will ſay that I am* overlarge *and more* nice *than I need to be upon the* Variation of the Voice: *And* others *may think that my* Rules of Rhetorick *are over-ſtockt with* Examples, *and needed not all that Train of Illuſtration. But in*

Anſwer *to both the one and the other, I ſhall ſhew 'em that there's neither a* Precept *nor an* Example *too* many, *and that they ought not to fall out with either of them for ſwelling this* little Book *up to ſuch a* ſize. *This I will do in as few Words as the Matter will bear.*

Firſt, *As to* thoſe *on the one hand that think I am too* long *and* exact *upon the Buſineſs of* Pronunciation, *and have ſaid* too much *of the* Variation of the Voice, *they cannot in Juſtice blame me for being ſo* particular *upon the two* main Points *of* Oratory. *For the* Art *of* ſpeaking well *and of* varying the Voice; *the Neceſſity of the one and the Difficulty of the* other *will abundantly anſwer for the* Length *of* this Diſcourſe: *And pray let 'em conſider over and above, that though* ſome People *may meet with ſeveral things here not worth* their while; *there*

are many others *yet, both in* Church *and* State; *will be the* better *for them, and find them written to* ſome purpoſe. *Moſt Men that ſpeak in* publick *now-a-days, whether in* Churches *or in* Courts, *are ſo naturally addicted to a kind of* MONOTONY; *a fulſome way of* accenting every Word they ſpeak, with the ſame Tone: *They find ſo much Difficulty alſo to correct the* Vice, *and are ſo puzzled often how to* vary the Voice, *as they ſhould do, with a true Government of the Tongue, that it was but* neceſſary *to give them ſo* many Hints *and* Precautions *againſt a vicious way of* ſpeaking, *that is not only diſadvantageous to* themſelves, *but troubleſome to* others, *and diſagreeable to* all Mankind. *And why ſhould not I then arm them at all points to overcome ſo ſtrong an Infirmity as an Imperfection of the Mind, fortify'd with Inclination? Or, why*

ſhould not I preſcribe to them all the Remedies *I could think of for the cure of ſo great an* Evil.

Secondly, *As for* thoſe, *on the other hand that find fault with me for ſtuffing my Diſcourſe with too* many Examples, *and for gathering up ſuch a* Cloud of Teſtimonies *to make good the* Rules *here propounded; I have* this *to ſay for't.* Firſt, *That theſe Authorities, quoted out of the beſt* Writers *and* Orators, *ſo famous all over the World for their Learning and Eloquence, do add a certain Beauty and Luſtre to the* Rules *of* this Art. *Beſides, they give my* Precepts *a Reputation and Credit as well as an agreeable* Light, Air *and* Grace: *Whereas, on the contrary, if I had expos'd them* naked *to the World, as they lay, and not dreſſed them up in* theſe Robes *of* Example *and* Teſtimony, *they had appeared indecent as well as mean*

and

and ordinary. And this is ſo noble a Dreſs *too, that it becomes the* preſent Age; *ſuits the Orator very well here at* Home, *and ſets off the Subject I am upon, tho' the* Faſhion *be never ſo* odd, *or never ſo* far-fetch'd *from* abroad. *But,* ſecondly, *I have* this *alſo to urge further, that* theſe Examples *do not only adorn my* Precepts, *which are not ſo very pleaſing perhaps or agreeable* of themſelves; *but illuſtrate them too, and make them more eaſy and intelligible. And they are likewiſe the greateſt Helps in Nature, towards the putting of* Precepts *in Practice with a Facility of Application, as well as for making uſe of them to the beſt Advantage upon all Occaſions. For there's no doubt but an* Example *read upon the Heels of a* Precept, *enlightens the Mind, quickens the Underſtanding, and makes the* Precept our own *for ever, to all Intents and Purpoſes.*

This was the Reaſon I had to write of ACTION *here in ſo ample a manner as I have done, to ſhew it in its* juſt Proportion *and at* full length: *And beſides, as for the* Method *I have taken, be as it will, ſome of my* beſt Friends *put me upon't, adviſ'd it and encourag'd it into the World; for had it not been in* Compliment *to* them, *I had never ſo much as* written this little Tract, *and much leſs yet would I ever have made it publick in* Print. *The Truth on't is: As I was equally convinc'd of the Light of their Underſtanding, the Solidity of their Judgment and the Sincerity of their Affection; ſo I thought my ſelf obliged in good manners to take every thing for granted they ſaid concerning the* Diſpoſition *and* Order *of* this Work, *eſpecially conſidering that I undertook it purely for* their Satisfaction, *and out of an Ambition I had to gratify my*

my Friends *above* all Men living. *However, if any thing be found amiss in it, after all,* they *must answer for't, and let the Success on't be what it will, I shall be in no great Pain for my* own Security *and* Defence *under* their *Protection.*

THE EDITOR's INTRODUCTION AND APOLOGY For this EDITION.

THE Town having been of late very much alarm'd at the *Reverend* and *ingenious* Mr. *Henly*'s extraordinary Performances and Attemps, to revive the antient Manner of Speaking in Public, upon

on all Occaſions; ſeveral Pamphlets have appear'd in the World, and particularly one, written by Mr. *Wood*, which mightily condemns Mr. *Henly*'s Geſtures, comparing them to the abſurd and indecent Geſticulations of a *Merry-Andrew* or *Harlequin*. Mr. *Wood* laſhing the *Newport Market* Orator's Geſtures ſo ſatyrically, and at the ſame Time referring his Readers to the following Sheets, whereby they might judge how different Mr. *Henly*'s Geſtures were from the Rules laid down in them; great Demands were made for them, which is the real and true Occaſion of their appearing abroad once more in public Print, after having been buried upwards of twenty Years in the moſt profound *Silence* and *Oblivion*.

The following little, but valuable Treatiſe was written originally in the *French* Language, by a Perſon

ſon, I preſume, of no mean Capacity and Figure in the *Commonwealth* of Literature: And the great and univerſal Eſteem and Countenance, with which it has been receiv'd, you may eaſily gueſs, when you conſider it has been approv'd of and applauded thro' many ſucceſsful Editions in *France*. And it is likewiſe very probable it ſcarce ever wou'd have been publiſh'd in the *Engliſh* Tongue, had it not been wholly on account of the very great Character and Recommendation given it by two very *eminent* Perſons of their Time, the incomparable Sir *Roger L'Eſtrange*, and *his Grace the preſent Arch-biſhop of Canterbury*, when Preacher to the *Honourable Society of Gray's-Inn*. But notwithſtanding it was tranſlated and ſent forth into the World at a Time when the external Part of Oratory ſeem'd to be held in much leſs Eſteem, than in the preſent

ſent Age; yet a very large Impreſſion was ſoon diſpos'd of, and the Purchaſers, eſpecially the Clergy and the Gentlemen of the Long-Robe, for whoſe Uſe it was chiefly intended by the Author, ſeem'd highly pleaſed.

The Preamble of the following Sheets, I confeſs, is ſomewhat of the longeſt, and therefore may probably prove fatiguing to ſome Readers. Some will, on that Account, blame and condemn the Author; but upon ſecond Conſideration, I am wholly perſuaded they will not, becauſe if they will but be at the Expence and Trouble of peruſing the whole Work all over, they will certainly own themſelves very much the better for it.

At the Time when it firſt appear'd in the *French* Language, the Queſtion was, whether Geſture ought to be uſed in our Diſcourſes in Public, or not, and a Controverſy

ſy naturally ariſing upon the Queſtion, between *Phanaticiſm* and *Superſtition*, *Slovenry* and *Foppery*; the Author was the longer determining in the Introduction to the main Work, in order to diſtinguiſh the Decency of the Thing from the Dulneſs of the one, and the Extravagance of the other.

The Subject is new, and the Novelty is worth any Gentleman's Peruſal in the Kingdom; and eſpecially, if he lays under the *happy* Temptation of being captivated or allur'd with the Air, Gallantry and Grace of a good Pronunciation and Geſture, either for the Church, the Court or the Camp. The Divine, the Lawyer, the Soldier and the Senator are the Men of the World, who have the moſt and greateſt Occaſion to ſpeak well in Public. And if our *Engliſh* Youth were train'd up a great deal more than they are at preſent, in the noble Art of Oratory,

tory, and better instructed in the Rules and Laws of Speaking and Action, the Ornament and Recommendative of all Discourse: Why might they not become as good Speakers, as ever GREECE and ROME yet produc'd?

In fine, This Book is no Enemy to good, elegant and polite Breeding, nor does it in any ways intrench upon any Man's Education or Profession in the World. The *Dancing-School* indeed teaches the Gesture or Motion of the *Body* wonderfully well, and the Ballance of it to a very great Perfection now a Days; but it can never do the whole Business of an Orator, nor furnish or accomplish him with all necessary Action either for the Pulpit or the Bar, till the *Feet* can speak *Figures* and the *Hands* plead *Causes*. 'Tis certain, however, that *Eloquence* does not consist in the Hands, nor *Rhetoric* in *Frisking* and *Gesticulation*, in *Capering*

or

or cuting *Phiz*; but in the Reverſe, a *grave*, *juſt*, and *becoming Frame* of the *Voice*, *Aſpect* of the *Eye* and caſt of the *Countenance*, together with a genteel regular Motion of the Body, thro' the ſeveral Parts of a Diſcourſe. This ſufficiently condemns moſt of our young modern pretended, I muſt not call'em Baſtard, Orators in the *Pulpit*, &c. who have gain'd much greater applauſe by their indecent and *cox-comical* Manner of Speaking and Action, than the moſt conſumate *Rhetorician* and *Orator* now in Being.

Now the Tranſlation is thought, by many Perſons of no mean Taſte, done as correctly and as well as it could, and, perhaps, the Original has not loſt or ſuffered any Thing by it, However, the worthy *Tranſlator* cou'd not have been more exact and juſt to his *Author*, unleſs He could have had the Happineſs of converſing with him. But leſt the

Reader

Reader ſhould expect a more particular Account of the whole Work, I ſhall give him it in as few Words as poſſible.

Firſt then, The Thing is new, ingenious and learned in general. It treats of Pronunciation and Geſture in particular, which are the very Life, Soul and *Quinteſſence* of Rhetoric: It is found upon the beſt Rules and Authorities of the Antients, Eccleſiaſtical, Secular and Civil; and yet plauſibly very much adapted to modern Practice and Genius of the preſent Age. It is beautifully adorned and decorated with the fineſt Figures and Ornaments of Elocution, and happily illuſtrated and embelliſhed with the moſt graceful and glorious Examples of all Kinds, in ſo much that it may by a very eaſy *Metaphor*, be called an univerſal *Conſtellation* of *Eloquence*.

But

But as for Geſture, there never was any Thing exceeding it heard or read in public, for the Rules are excellently nice, new, even to a firſt Diſcovery, and communicated in a very familiar and eaſy Method. A gentle regular Movement of the whole Body, without all Doubt, goes a great Way in the Character of a public Orator; for nothing can be ſo engaging, or ſo much admired now-a-days, as that which is acted or repreſented to the Life, becauſe it ſtrikes the Senſes, and forcibly affects the Paſſions and captivates the Minds of the Audience: So that Geſture is not improperly call'd by CICERO and other antient *Orators* and *Critics*, the *Eloquence* of the Body, and the laſt and greateſt Accompliſhment of Speech.

In the next Place: Beſides the *intrinſic* Worth and Value of this Treatiſe, it may with very good Reaſon be recommended to all *Gram-*

Grammar Schools, *Academies*, *Universities* and the ſeveral *Inns of Court* on Account of its great Uſefulneſs; Nor will the Tranſlator, I believe, be charg'd either with Impertinence or Preſumption for his great Pain and Induſtry, after a ſerious and fair Peruſal. However, in the Opinion of many great and judicious Men, who have read the former Edition, it is as excellent a *School-Book* for Boys as any hitherto extant, none excepted: It apparently corrects and reforms their *vicious Habit or Manner of Pronunciation*, refines the *affected Rudeneſs* of their Behaviour, poliſhes the *natural clowniſh Ruſticity* of their Geſture, and gives them a true Light at laſt, into the main *End*, *Scope* and *Deſign* of *Rhetoric*, which is to expreſs themſelves *regularly*, *diſtinctly* and *handſomely* in their *Orations*, *Declarations* and *Ezerciſes* upon all Occaſions.

More-

Moreover, this *Manual* will not be thought unworthy of any young Gentleman's Pocket or *Library*, who has any the leaſt Value for the *Graces* of Action, and the attracting *Charms* of *Eloquence*. And I will be ſo bold at laſt as to aſſert from the Sentiments and Judgment of others, that if this little Tract were rightly made uſe of, with a juſt Application, by all Students either of *Divinity* or *Law*, they wou'd have no Occaſion to run ſo often to *Play-Houſes*, or *Newport-Market Oratory*, ſhou'd it continue as it is preſum'd it will not, nor be *enamour'd* or fall in Love ſo much with the *Extravagant Geſticultions* of the one, nor the *Comical Foppe-ries* and *Buffomery* of the other.

Having ſaid ſo much, and I preſume, ſufficient, in Relation to the Performance it ſelf, I humbly requeſt the *Candid* Reader's Patience and Leave, yet a little Longer, to

acquaint

acquaint him with the Taſte of the Town, as far as relates to Action, the *Concommitant* of *Eloquence*.

The generality of People ſeem to approve of Action in Public Diſcourſes, but yet condemn moſt of our Modern Speakers, both in the *Pulpit* and at the *Bar*; complaining, and with ſome, if not great, Juſtice, that they are many Times on the one Hand either too indolent, or on the other, too active in the manner of their Speaking: Both which are very great Extreams or Faults, and manifeſtly deprive the Auditors of what they have an undiſputed Right to, *viz.* The having their Paſſions duly affected according to the Subject Matter and Words of their Diſcourſe. Therefore to prevent the Growth of ſuch Cenſures for the Time to come, it will not be amiſs, if every young Student, that has the leaſt Hopes or Proſpect of appearing in a public Capacity,

read

read over the following Treatiſe, which is very exactly and juſtly extracted from the beſt *Authors*, Ancient and Modern; and, when he has carefully peruſed and well digeſted the Contents hereof, He may with the greater Pleaſure and Satisfaction, both conſult and underſtand the Ancient *Orators* and *Critics*; ſuch as *Demoſthenes*, *Cicero*, *Longinus*, and *Quintillian*, who have, without Doubt, writ the beſt Pieces, that ever appear'd in *Print*, concerning *Eloquence*, *Elocution* and their Beauties.

But if a Youug or Old Man, that's in a great Meaſure a Stranger to *Elocution*, ſhou'd ſpeak in Public before a knowing and experienc'd Audience; what a ſad aukward Appearance wou'd he make? How could he expect the Favour and Applauſe of his Hearers? How frequently is an eloquent and pathetic Diſcourſe deliver'd from the Pulpit

pit by ſome of our pretended Orators, in a ſupine, careleſs and unaffectionate Manner? And how often is the moſt trifling One uttter'd in the the moſt paſſionate, vigorous and lively Manner imaginable? But not to be too tedious: Were I on the one Hand to recommend and juſtly Applaud many of our Modern *Orators*, and on the other, to explode and condemn the pretended Ones; it wou'd ſwell the Preface into too large a Size: And therefore, I ſhall ſay no more, than that I can't perceive what Entertainment and Improvement can be receiv'd from a well compos'd Diſcouſe, without a proper Geſture to recommend it.

To Conclude. Notwitſtanding the great Pains and Induſtry, of the *Reverend Mr. Henley*, and his under Strapers to collect Paſſages from Authors upon *Elocution*; Yet it is very much feared he will have but little longer Succeſs, becauſe his own Geſtures

Geſtures are thought by many experienc'd *Orators* not conformable to the Precepts he lays down, and if they were, as they really in Fact are not; yet his Auditors cou'd never attain it, without a diligent and conſtant Practice.

To conclude with the ſaid *Orator*, the publick having Acceſs in all publick Aſſemblies to any one in his Cloth, his only End muſt be with a mercenary View, *viz.* Money, and heartily wiſhing it may not tend to the utter deſtruction both of his Character and Soul; to render the one Infamous and the other Liable to the Divine Wrath and Vengeance; in ſhort, it ſeems very unaccountable, that he ſhould at one and the ſame time hold with the *Church of England*, *Non-jurors* and *Roman Catholicks*.

* *Vid:* Wood's, Letter to Henly.

A

POEM

In the PRAISE of

ELOQUENCE.

I.

IN common Words I vulgar things will tell,
And in diſcourſe not finely ſpeak, but well.
My Phraſe ſhall clear, ſhort, unaffected be,
And all my ſpeech ſhall like my thoughts be free.
Not grave enough to fright the young away,
Nor yet for elder company too gay.

II.

But when the croud I'm choſen to perſuade
By long Orations for the purpoſe made;
Or by what teaches more, with more ſucceſs,
The labour'd compoſitions of the Preſs.
Then ſhall my fertil brain new terms produce,
Or old expreſſions bring again in uſe,
Make all ideas with their ſigns agree;
And ſooner things than words ſhall wanting be.
Harmonious ſounds th'attentive ear ſhall pleaſe,
Whilſt artful numbers paſſions lay or raiſe.
Commanding vigor ſhall my thoughts convey,
And ſoftneſs ſeal the truth of all I ſay;
I'll ſooth the raging mob with mildeſt words,
Or ſluggiſh cowards rouze to uſe their ſwords.
As furious winds ſweep down whate'er reſiſts,
So ſhall my tongue perform whate'er it liſts.
With large impetuous floods of Eloquence,
Tickle the fancy, and bewitch the ſenſe;
Make what it will the juſteſt cauſe appear,
And what's perplex'd and dark, look bright and clear.
Not that I would the wrongful ſide defend.
He beſt protects, who's ableſt to offend:
As the ſame force, which ſerves to curb our foes,
Can hurt thoſe friends who on our Love repoſe,
And for whoſe ſake we wou'd our lives expoſe.

III.

Thus pow'rful Eloquence ſhall teach the Wiſe
Vile and abſurd intentions to deſpiſe;
And Fools will mend when abler men exhort,
Or by ſtrict laws are kept from doing hurt:

For

For neither brains nor books make them improve,
Nor Laws reſtrain, ſo much they miſchief love.

IV.

When threatning tides of age and anger riſe,
Uſurp the throne, and reaſon's ſway deſpiſe,
When in the ſeats of life this tempeſt reigns,
Beats thro' the heart, and drives along the veins,
See, Eloquence with force perſuaſive binds
The reſtleſs waves, and charms the warring winds,
Reſiſtleſs, bids tumultuous uproar ceaſe,
Recals the calm, and gives the boſom peace.

V.

But here bright Eloquence does always ſmile,
In ſuch a choice, yet unaffected ſtile,
As does both knowledge and delight impart,
The force of reaſon with the flowers of art;
Clear as a beautiful tranſparent skin,
Which never hides the blood, yet holds it in.
Like a delicious ſtream it ever ran,
As ſmooth as woman, but as ſtrong as man.

VI.

See how reſiſtleſs Orators perſuade,
Draw out their forces, and the heart invade,
Touch every ſpring and movement of the ſoul,
This appetite excite, and that controul,
Their powerful voice can flying troops arreſt,
Confirm the weak, and melt th'obdurate breaſt,
Chace from the ſad their melancholy air,
Sooth diſcontent, and ſolace anxious care.

His tongue drop'd Manna, and could make the worſe appear
The better Reaſon, to perplex and daſh
Matureſt counſels: for his thoughts were low,
To vice induſtrious, but to nobler deeds
Tim'rous and ſlothful, yet he pleas'd the Ear.

MILTON.

The ART of Speaking in Publick:

IN AN

ESSAY

ON THE

Action of an Orator;

CHAP. I.

The INTRODUCTION;

Setting forth the Neceſſity of Action, *in general, by ſeveral* Examples.

THERE's no manner of doubt but *Judicious Thoughts* and *Sound Reaſoning* do the Work of an *Orator*, and certainly convince the *Underſtanding* more than any Thing in

the World: It must likewise be granted, that the *digesting* of the one and the other into *Order*, does at once give us a distinct Knowledge of Things, and a Facility of retaining them; and none can deny at last how much a curious *Choice* of fine Words, and the *Art of placing* them in a Discourse, do set-off *Reason* and *Thought* with Grace, Lustre and Power to Admiration: So that the *Great Masters* of *Rhetorick* have set up *Invention*, *Disposition*, and *Elocution* for the *Three First Parts* of *Oratory*. But finding afterwards that the *Sensitive Appetite*, and its *Affections*, had a wonderful Ascendant over the *Understanding* as well as the *Will*; and our *Passions* again being most wrought upon by present *Objects*, and what strikes in at our *Senses*, they found themselves under a Necessity of adding a *Fourth-Part*: That is, *ACTION*; which consists of *Speaking* and *Gesture*. *Action*, which was look'd upon by the *Ancient Orators*, to be so important a Qualification, that *Demosthenes* has made no Difficulty of reckoning upon't for the *First*, *Second* and *Third* Faculty of Eloquence, all in *one*: And *Tully* was

of

of the ſame Opinion too, when he ſaid that it had the *Sole Power* and *Sovereign Command* in a *Speech.*

'Tis true, if a Man's Buſineſs were only to make a *fine Sermon*, or to draw an *Elegant Plea*, the Three firſt Parts of *Oratory* would accompliſh him with all neceſſary Perfections for the Work: But when he ſhould come then to the Point of *Speaking*, and of moving the Minds of his Hearers to the Life, they would all ſeem diſpaſſionate and *Dead* to the Diſcourſe, without *Action* to quicken up their Attention, and to make the Matter infinitely *taking*. For it has often been the Fortune of an *Orator* excellently well qualifi'd with the moſt Eſſential Parts of Eloquence, to be heard on a *Publick Occaſion*, with Impatience and Contempt, upon the very Account of a *Bad Pronunciation* and *Awkward Geſtures*: When not half ſo Great a Maſter of Language, that had the Genteelneſs of *Action* with it, has come off both with the Delight and the Applauſe of his *Audience*. So Powerful an Influence has this Faculty over the *Senſes*; That the Impreſſion and *Farewell* it leaves upon us, is

the *Orator*'s Fate. As for Inſtance, *Philoſtratus* tells us of *one Philiſcus* among the *Eloquent Barriſters*, whoſe *Lives* he has Written, that he ſpake *Greek* to Purity and Perfection; that he made it better than it came off the *Lip*, and that he had an incomparable *Voice* too; but ſo ungainly a way of *Pronunciation* and *Geſture* into the Bargain, that the Emperor *Antonius* (whoſe very Nature it was to Countenance Men of the *Long Robe*) bad him hold his Tongue once, and would not grant him the *Point* he *pleaded* for, which ſeveral others had gained upon his *Majeſty* before. *Quintilian*, on the other Hand, reports it; That *Trachallus* was none of the beſt *Orators* of his Time, and yet out-did all the Men of that Profeſſion in his *Pleading*: He made ſo plauſible an Appearance, what with the Statelineſs of his *Perſon* and *Port*, the ſparkling of his *Eyes*, the Majeſty of his *Looks*, and the Beauty of his *Mien*; beſides a *Voice*, that did not only come up to a *Tragedian*'s for Gravity and Compos'dneſs, but went far beyond any *Actor*'s too that ever yet ſpake upon the Stage. So for the Purpoſe,

poſe, I have heard an *Harangue* made ſome time ſince to a *Nobleman of France*; that, to my thinking, was an excellent Diſcourſe, as well for the Depth of Argument, as for the Fineneſs and Strength of Eloquence; and it had certainly got that Credit too upon any unprejudiced Perſon's *reading* of it: But for all this, it was ſo indifferently deliver'd by a *Gentleman* that had a *natural Impediment* in his *Speech*, and one too that had no more *Geſture* than a *Poſt*; or if he had any, 'twas ſo untoward and ungenteel, that not a Man of the Company but diſreliſh'd the Entertainment, and thought his Time loſt in giving it the *Hearing*. I have known likewiſe, on the contrary, many an *indifferent Orator*, both in the *Pulpit* and at the *Bar*, that have ſet themſelves off with extraordinary Acclamation, and have been cry'd up for *Good Preachers* and *Great Lawyers*, upon the bare Credit of their fine Way of *Speaking* and *Motion*. In ſhort, theſe *External Graces* of *Speech* work ſuch *Idea*'s and *Biaſſes* upon the *Auditors*, according to the Performance of them, better or worſe, that they are be-

come now the very Measures of their valuing or undervaluing the *Speaker*.

To say this by the By then. *They* that are furnished with the other Faculties of *Oratory* to a Felicity, and write up to the Perfection of 'em, may do well enough in *Printing* their *Speeches*; which of themselves will not fail of giving the *Reader* an entire Satisfaction, though at the same Time they want all the pleasing Advantages of the *Tongue* and the *Body*: But *they* again, that entertain their *Hearers* with little or nothing of Excellent and Considerable in an *Harangue*, more than the Grace of *Action*, should hardly publish *their*'s to the World; lest what was *heard* with Honour to the *Speaker*, be *read* yet with Dishonour to him in *Print*. Men of Discretion and Foresight will take Example at *Pericles*, or *Hortensius*, in this Matter. *Pericles*, for all the *Poets* said that the *Goddess of Persuasion* sat upon his *Lipps*; that he *thunder'd* and *lighten'd* in an *Assembly*, and made all *Greece* tremble again when he *Spake*; never made any of his *Orations* Publick: For why, *says one*, their Excellency lay in the *Action*, which

which was the moſt moving Part of his *Rhetorick*; and there's nothing at all of His extant but ſome *Decrees* and *Publick Acts*, as *Plutarch* reports. For, as to *thoſe Speeches* which we read in *Thucidides* for His, they were made by the *Hiſtorian* himſelf, and the *Orator* had no hand in them. *Hortenſius*, on the other hand, ſeeing himſelf mightily admir'd for his *Pleading*, aſcrib'd all the Honour of it to the Potency of his Arguments, the Elegancy of his Reaſon, the Delicacy of his Stile, and other ſuch like Graces; which after all, and in Truth, was only owing to his *Pathetical Action*: And ſo he put forth his *Orations* upon that Miſtake, but was not half ſo fortunate with his *Pen* as he had been with his *Tongue*; and *Hortenſius* was now reputed a better *Lawyer* than an *Author*. For, as *Quintilian* ſays, his *written Speeches* were much inferior to his mighty Character at the *Bar*; and it was as clear as the Sun, that he had ſpoken a great many entertaining things off in *Court* with *Grace* and good *Action*, which were never to be met with again upon the *Reading* of them. This puts me in Mind, for the Purpoſe, of

having heard a publick *Harangue* once from a Perſon, that over and above the Advantages of good *Natural Parts*, had many *acquir'd Graces* to ſhew his Wit upon't; and, in ſhort, by his *neat Flouriſh* and *Delivery*, he was wonderfully commended for't: But ſome Time after this Succeſs, my *Gentleman* was over-perſwaded to publiſh the very *ſame Speech*; and then it had quite another Fate in the World. For when his *Hearers* came now to *Read* it, and had neither the Harmony of his delicate *Voice* in their Ears, nor the Beauties of his fine *Mien* and handſome *Geſture* before their Eyes, but were left barely to judge of the *Speech* by the Merits of the *Speech* it ſelf; they found not a *Turn* in't worth the admiring, and could hardly believe, at laſt, that it was the ſame Thing they had *heard*.

This is *that* Faculty of *Oratory*, which *Tully* calls the *Eloquence of the Body*: And it is a Matter of ſo great Moment for the prevalent Influences and Effects it has upon the Mind, that 'twere to be wiſh'd the *Ancients* had treated of *Action* with as much Exactneſs of Method, and in as ample a manner

ner as they have eſtabliſhed the other three Parts of *Rhetorick*. But neither has *Ariſtotle* been pleaſed to lay down any *Præcepts* of it, upon an Opinion that it was a Gift of *Nature*, and could not well be reduced into *Art* or *Rule*: Nor has *Cicero* himſelf, in his *Books of the Orator*, undertaken the Work, ſo as to preſcribe any peculiar *Laws* for it; but only preſſes it over and over to us for an Important Qualification and a neceſſary Accompliſhment. *Corniſicius* indeed has handled it ſomewhat more at large; but, to be frank with him, what he advances upon it comes far ſhort of its Perfection, and little or nothing of his *Action* is now in *Uſe*. There's none, in ſhort, has yet ſpoken of it like *Quintilian*, for Nicety of *Method* and Pregnancy of Wit; but then his Inſtructions alſo are only for the *Bar*, and Rules of *Action* are ſtill wanting as well for the *Pulpit*. Beſides that, among a Thouſand fine Things he ſays upon this Subject, which ought to be in *Faſhion* and *Practice* now a days as well as they were *then*, he teaches up ſeveral Fondneſſes and Foppiſh *Actions*; as of beating his Brow, his Head,

his Breaſt, his Thigh; of Stamping, and ſuch like: Which in *his Time*, were decent enough perhaps; but they are very unbecoming, diſagreeable, and *antick* Motions in *ours*, and quite out of Countenance and Vogue *now* with the *Age* we live in.

Wherefore many ingenious Men have wiſh'd a long Time that ſome Body would write ſuch a *Treatiſe* as this; ſeeing that moſt of our *Publick Orators*, both in the *Pulpit* and at the *Bar*, do often blunder very groſly againſt the *Art* of *Good Speaking*, for want of it: And no Perſon appearing all the while that would take it in Hand, ſeveral of my Friends and Acquaintance complemented me with the Honour and the Neceſſity of the Subject, and gave me a thouſand Importunities to ſet about the Work; which I all along declined yet, for Reaſons beſt known to my ſelf, and my own Incapacity. But *Two worthy Gentlemen*, at laſt, whoſe Judgments and Senſe I ſubmitted to far more than my own Inclination over-came me with the moſt preſſing Inſtances of Favour and Friendſhip, and engaged me to write *this little*

Tract

Tract of Action: For I could not but make this *Return* to their Obligations in Diſcharge of my Duty; how much ſoever it might be to the Diſadvantage of my Faculty and Underſtanding; and ſuch as it is, I have here addreſſed it to *them* for their Character on't to the Eloquent World, if they think it may be of any Service to't for want of a *Better*.

CHAP.

CHAP. II.

That Action *becomes both a* Divine *and a* Lawyer.

I Know there are ſeveral People will condemn the Deſign of *this Eſſay* at firſt Sight, and tell you that this Care of *Speaking* and *Geſture* is neither the Buſineſs of *Religion* nor *Law*; and that it neither becomes a Perſon *preaching* Divinity in the *Pulpit*, nor a Man *pleading* for Juſtice at the *Bar*. Some will do this out of a *phantaſtical Humour*, like *Cotta*; who, as *Tully* ſays, not only affected old Obſolete Words, but a Clowniſh way of *ſpeaking* too, out of a Vanity to be thought an Admirer of *Antiquity*. Others will do't, upon a Principle of *Lazineſs*; for they'll not take ſo much Pains for a laudable Habit of *ſpeaking*, *not they*: It will coſt 'em more Labour than the Thing is worth to make themſelves Maſters of *Action*,

Action, and they had rather diſpleaſe all the World, than be at the Trouble of acquiring it. Such as *they* in the *Primitive Times*, condemn'd the Uſe of Eloquence in *Preaching*; till St. *Chryſoſtom* confuted them, and vindicated it againſt Aſperſion and Calumny, in his *Books of the Prieſt-hood*. There are ſome *preciſe People* again, will decry it out of a *Phanatical Superſtition* and *Melancholy*; becauſe it is neither for their Palate nor Purity, *forſooth*; and *they* like nothing that pleaſes *Senſe*, be it never ſo uſeful and profitable to the *Soul*: So that whatever ſtrikes the Humour of the *Age*, muſt needs diſguſt *Them*.

Now, if I had only to do with *thoſe whimſical People*, I ſhould not be much concern'd for the *Zeal* or *Spleen* of their Opinions, nor trouble my ſelf with their Affectation, Idleneſs or ill Temper: But finding others yet, and thoſe alſo *Perſons* of *good Senſe*, though perhaps a little too Rigid and Severe, that make it a *Caſe of Conſcience*, and think themſelves in the right too; it is but reaſonable, I ſhould enquire into the meaning of ſo nice a Point, and endeavour

vour to ſatisfie their *Tenderneſs*; ſo that I will make it my Buſineſs here to undeceive them as far as I can, both as to the *Religion* of the *Scruple*, and the *Truth* of the Matter.

They ſay in the *firſt place*, with a regard to *Preachers*; that *Action* is unworthy of their *Miniſtry*, and that it is a ſcandalous thing for thoſe *God* hath honoured with ſo ſerious and ſublime a Function, to be ſtudying in the very Exerciſe of it, how to *frame their Voice* and *move their Body*, when they ſhould think of nothing but his Glory; nothing but the Majeſty of his Myſteries, the Holineſs of his Precepts, the Edifying of his *Church*, and the Salvation of his *Elect*. For to pretend *(ſay they)* to make People believe the Truth, and to win Souls to Faith, Piety and all Chriſtian Virtues, not only by the Eloquence of their Stile, but alſo by the *Grace of Speaking* and *Power of Geſture*, is to ſink *Religion* into *Senſe*, and to make that which is *Spiritual* depend upon *Carnal Worſhip*, *Human Invention*, and *External Flouriſh*. At this rate, they urge, *Religion* would be a *cunning Trade* indeed; and a *Handy-Craft* fitter

ter to be driven on by the mercenary *Actors of Comedy* and *Tragedy* in Play-Houſes, who have the beſt *Knack* of pleaſing the People with all the little Fopperies of *Motion* and *Speech*; than to be profeſs'd by the *Miniſters of the Word of God.* They add, in the next Place, that the *Apoſtles* never ſtudied nor practis'd *this Art of Action*, and that it was not by this Means they made ſo many Converts, brought over ſo many People to the *Church*, and gain'd ſo many Souls to *Jeſus Chriſt.*

This is the *Objection* I am to encounter here, and my *Anſwer* will be this: *Firſt*, That it is not my Deſign to teach *old Men* the *Art of Speaking*, who have exercis'd it for ſeveral Years in publick Employments and Buſineſs; for *they* have already taken up the *Way* they lik'd beſt, whether it be *Good* or *Bad:* If *Good*, they have no need of *Rules* for't; and if *Bad*, it would be too hard a matter for 'em, at *their Age*, ever to acquire a Better. However, ſome of *them* perhaps, upon the reading of *this Book*, will eaſily find out their own Failings by't, among the many Vices of *Speaking* that are ſo diſagreeable to the

Hearer,

Hearer, as well as prejudicial to the *Speaker*, and may correct them with little or no Difficulty. But I propose only to inſtruct *Youth* and aſſiſt thoſe that are bred up to *Divinity* or the *Law*; for *young Gentlemen*, who have not yet got an *ill habit* of *Speaking*, are moſt capable of learning a *Good one*. And I do ingenuouſly cite St. *Auguſtine*'s Declaration here, which he makes in his Fourth Book of *Chriſtian Doctrine* for the *Uſe* of *Oratory* in the *Pulpit*, on the Behalf of my Diſcourſe upon the *Rules of Action*: *I do not think ſo well of theſe things* (ſays he) *as to adviſe Men grown up to Maturity, or* Men in Years *ever to trouble their Heads about them. It is enough for* young People *to make this Study their Care: And it is not fit for* all thoſe *neither, that we would have well train'd up in Sacred Learning for the Service of the Church; but only for* ſuch *of them as labour under no Infirmities of* old Age, *to apply themſelves to ſo neceſſary an* Art.

But, *Secondly*, as to the *Caſe of Conſcience*, they alledge, and their Arguments upon't: I confeſs it would be a reaſonable *Scruple*, if Chriſtian *Preachers* made

made this Grace of *Action* their whole Study, and minded nothing elſe in the *Application*: If they ſpent more time in ſtudying *theſe external things* of Ornament, than in making of *Sermons* upon Matters of ſuch eternal Moment as the Glory of GOD, and the Salvation of *Men*; if they took more Pains to *ſet themſelves off*, than to *edify others*, with their fine Graces; if they aſcrib'd the Conviction of Truth and the Converſion of Souls to *them* only; and if they had no other End in compoſing their *Voice* and their *Body*, but their own Praiſe and the People's Pleaſure. For, if this were all their Pretenſion and Practice, it is certain they would moſt notoriouſly offend *God*; moſt unworthily prophane the Holineſs of their *Miniſtry*; moſt ſacrilegiouſly attribute that Honour to *themſelves*, which is only due to the *Grace of God* and the *Power of his Holy Spirit*; and turn the *Pulpit* of *Jeſus Chriſt* into a *Theatre* of their own *Pomp* and *Vanity*. But *God* forbid I ſhould think of teaching up any ſuch Foppery to thoſe that aſpire to this Sacred Function, and ought to know

better

better things! My Design is only to shew them how to *Speak* with such a Grace; that, instead of giving their *Hearers* an Aversion by a *bad Pronounciation* and a *Disagreeable Gesture*, they may edify them, not only with their Discourse and Stile, but in some measure also by the Decency of their *Speaking* and the Fineness of their *Action*. And I shall give 'em *Rules* here for ordering both the one and the other so *Handsomely*, and with such a regard to *Good Manners*, that nothing may appear in it against *Religion*; nothing that does not become the Dignity of *Preaching*, the Majesty of the *Subject* they are to handle, and the Holiness of the *Place* where they speak; nothing that does not breath of Piety, of Devotion and of Zeal; nothing that is not fit to move in People all kinds of Godly Thoughts and Religious Inclinations, and to carry them on to Repentance, Charity and Good Works. And where's the Harm of all this Now? Why, *say they*, he that studies in his *Sermon* how to render his *Pronounciation* and *Gesture* agreeable to the *Congregation*, must needs take more

Pains

Pains to *please* than to *profit*, and amuse himself how to tickle their *Ears* instead of thinking seriously how to instruct their *Minds* and edify their *Consciences*. 'Tis true indeed, this is to please their *Senses*: But then that pleasure, as it tends to the Glory of *God* and the Conversion of their *Souls*; as it delights their Attention to the good things they are *told*, and helps their Memories to retain what they *hear*; it is without Doubt very innocent, and very Holy and Reverend as well as profitable and pleasing. So that if *Action* be suspended from *Publick Devotion* for pleasing the *Senses*, they may as well forbid the *Use of Musick* in the *Church*, because it strikes the Passions of the Soul, and sets them at work upon Heaven: And yet the *Old Testament* makes a laudable Practice of it, for *singing the sweet Songs of Israel, and the admirable soft Airs of Sion*; which their very Enemies, the *Ægyptians*, would have been glad to have heard from the Mouths of the *Israelites* under the Affliction of their *Captivity*: *For they that led them away Captive, required of them then a Song*

and

and Melody in their Heavineſs. Sing us one of the Songs of Sion. But then, the *New Teſtament* alſo ſanctifies the *Uſe* of *Harmony* and *Muſick* in the *Church*, and makes it a moſt Sacred and neceſſary Duty, to *celebrate the Honour and keep up the Praiſes of* GOD *in the Aſſemblies of the Faithful.*

They *Object* further yet. The *Apoſtles (ſay they)* never obſerv'd any of theſe *Niceties.* But who told *them*, I pray how thoſe Holy Men *ſpake*, or what Kind of *Geſture* they made uſe of in *Preaching?* It is certain that *Jeſus Chriſt* call'd St. *James* and St. *John* *BOANERGES*; That is to ſay, *the Sons of Thunder:* And it is as eaſy to infer from the *Title*; that, when they came to *preach* the *Goſpel*; to exhort People to *Piety*; to declame againſt *Error*, *Hereſy*, and *Superſtition*; againſt *Idolatry*, and againſt *Vice*; they were not to do't with a *Faint* and a *Low Voice*, but with all the *Vehemence*, *Terror* and *Warmth* anſwerable to the Quality of the Commiſſion, and the Greatneſs of the Controverſy. And when St. *Paul* wept his *Exhortations* with ſo many Tears, as we find

in

in the Book of the *Acts of the Holy Apoſtles*, it is not to be imagin'd that he ſpake them *Coldly*, with a *faint Geſture*, or a *languiſhing Voice*. I grant indeed, that the *Holy Apoſtles* never made *this Art of Action* their Study; but then, *they* as little ſtudied either *Grammar*, or *Logick*, or any other of the Parts of *Rhetorick*: And muſt *we* therefore prohibit the Uſe of *thoſe Arts* that are neceſſary *Keys* to all other *Learning*, becauſe *they* did not pore upon them? *They* kept to no certain Method in their *Sermons*, neither were they ty'd up to the Rules the *Doctors* had laid down; and muſt *we* therefore fall out with the Way of *Preaching* that is practic'd at this Day both with good Order and Decency? *They* were never brought up in the *Academies*, nor under the Diſcipline of the *Schools* and of *Tutors*, and muſt we condemn the Education of *Univerſities*, and the Learning of *Doctors*, at *preſent*, becauſe *they* had no Occaſion for't? *They* neither wrote nor ſtudied their *Sermons*, but ſpake as the *Holy Ghoſt* inſpir'd them, without *Book*; and muſt *we* find Fault with *Divines* now-a-days for *premeditating*, for

for *writing* or for *Reading their*? *They* minded none of theſe Things, and made Uſe of no ſuch Helps, becauſe they had no Need of 'em at all. *They* had no Need of *Arts*, nor *Method*, nor *Academies*, nor *Doctors*, nor *Study*; for the *Holy Spirit* they receiv'd in their *Baptiſm*, and the immediate *Inſpiration* of Heaven did abundantly bleſs them *ex tempore*, as often as they *preached*, with all Kinds of *Virtues* far above the Pitch of Humane Invention; far above the Powers of *Art*, the Graces of *Method*, the Faculties of the *Academy*, the Subtilties of the *Doctor*, and the Reach of *Study*. And then *they* had the Gift of *Miracles* too, which they no ſooner wrought at any time, but the Truth of their *Preaching* was demonſtrated, and People lay under the ſtrongeſt Convictions of *Senſe* and *Reaſon*: It was but working a *Miracle* and their *Miſſion* was as plain as the Sun. But it is not *ſo* with *us* now, that can neither pretend to thoſe *infus'd Virtues*, nor to thoſe *miraculous Bleſſings* that were given *them* from above: So that, in ſhort, my *Adverſaries* can draw no Argument from the

Super-

Supernatural Qualifications of theſe *Extraordinary Preachers* againſt the *humane Helps* of Education and Study; the *acquired Arts* and *Ornaments* of Perſwaſion, and the *natural means* of *preaching* which Men uſe now a-days in an *ordinary Capacity*.

However, *they* that have a *Phanatical Qualm* againſt the *Art of Action* and make a Scruple on't, urge yet, that we ought to leave *this Knack* to *Stage-Players*; who propoſe no other End to themſelves of *acting Comedy* and *Tragedy* but to *pleaſe* People and *indulge* a fond Inclination. But I think, on the contrary, that it ought not to be left ſo, nor to be given up to *Play-Houſes*; where the *Actors* make a very *ill Uſe* on't, in proſtituting it to their own Ends of *Intereſt* and *Appetite*. For if *thoſe Miniſters of ſenſual Delights* and *publick Vanities*, do lewdly abuſe the *Graces of Good Speaking* and *Geſture* upon the *Stage*, to excite the Wit of Youth to *Wantonneſs*, *Prophaneneſs* and *Immorality*; to ſtir up their Blood for *Intemperance* and *Debauchery*, and to ſet their Paſſions on Fire upon falſe Pleaſures and imaginary Satisfactions:

ons: The *Miniſters of Jeſus Chriſt* know their *Duty* better, and ought to make a holier Uſe of *Action*. *They* are to ſanctify it to the *Service* of the *Church*, the *Edification* of the Faithful, and the *Salvation* of Men's Souls. All the *Action* they uſe is only to touch People's Hearts with a more feeling Senſe of *ſound Doctrines* and *everlaſting Truths*, and to raiſe their Affections above the Pitch of *Tranſitory Enjoyment*. And *they* need no more make it a Scruple to ſet forth their *Sermons* with all the *Graces of Speech*, for ſo good an *end*, than boggle at the *ornamenting of the Tabernacle*, *and the beautifying of the Houſe of GOD with the Gold of Ægypt*. Indeed, if any Man prophane the Graces and Bleſſings of *GOD*, we muſt immediately condemn the *Abuſe*; but then the *right Uſe* of them ought not to ſuffer for it. This is the *Caſe*, and 'tis no contemptible one neither. For I would fain know of theſe *ſcrupulous Gentlemen*, if a Man had a good Delivery and an *admirable Geſture*, either by the Gift of *Nature* or *Miracle*, whether they would not look upon't as a particular Favour of *GOD* and

the

the Bleſſing of his *Bounty*: And would not *they* be the more willing to *hear* him then? Certainly they would. Why then do they blame a Man that neither has theſe Graces *Naturally* nor *Supernaturally*, which he may acquire yet by *Art*, *Induſtry* and *Exerciſe*; for attempting to make himſelf Maſter of *Action* to the utmoſt of his Power and Capacity? And what Sin is it, I pray, to learn to *ſpeak well?*

So much for the Point againſt *Preachers*, and the Buſineſs of *Divines*. As to the *Lawyers* in the next Place, this is the Reaſon of their *Scruple*: That *God* hath not appointed Men to the *Publick Miniſtry* of *Juſtice* for this Purpoſe; that they are not *called to the Bar* to charm the *Judges* with *Sounds*, and dazzle them with *Appearances*. They are not to endeavour to deceive them with *fine Words*, nor to corrupt their Judgments with *fair Speeches*; but to tell them the *naked Truth* of Things, to ſhew 'em the bare *Matter of Fact* they are to *Try*, in the plaineſt Character and Stile, and to *plead* the Juſtice of a *Cauſe* open'd in *Court* from ſolid Reaſons and clear Lights, from the *Laws Eſtabliſh'd*, and

from *Reports*, *Precedents*, or *Opinions* given before in ſuch like Caſes? And what Need now has the honeſt *Advocate*, *ſay they*, for the Harmony of *Voice* and the Grace of *Geſture* to do this. So far the Objection is good: And, in truth, as *Ariſtotle* obſerves, if *Juſtice* were diſtributed as it ought to be, *Cauſes* might be determin'd by their own *Merit* alone, without the Help of theſe Faculties; and all external *Actions* and *Arts* would be unneceſſary. If *Lawyers* alſo were always to *plead* before ſuch *Judges* as ſat in the *Hall* at *Athens*: That is to ſay, before *Judges* of perfect Probity and downright Dealing; *Judges*, that over and above their Integrity, were *Learned* in the *Law*, and well qualified for the *Bench* in every Reſpect; that *heard Cauſes* impartially, with all imaginable Attention and Regard to the *Council* on both Sides; and that minded nothing but the Juſtice of the *Iſſue*, and directed it always in Favour of *Right* without Paſſion or Prejudice to *either Party*: If ſo, *I ſay*, they needed not trouble their Heads much about the Graces of *Pronunciation* and *Geſture*, nor ſeek for *Exordiums*, *Peroration*

rations, *Paſſions*, or any other *Ornaments* of *Rhetorick*. It would be ſufficient then for the *Pleader*, on the *Defendant's Side*, only to ſet forth the plain Truth of things for *them* to give Judgment upon't; to make out his *Client's Right* and *Title* by Reaſon and *Law*, Practice and *Precedent*; and to give a ſolid Anſwer to all the Arguments that can be brought againſt it by the *Plaintiff's Council*. But, as it often happens that *Lawyers* have to do before *Judges*, who are not accompliſh'd with all thoſe good Qualities; and, it may be, never the worſe Men neither for want of Underſtanding and Capacity, nor, the leſs honeſt for falling ſhort of the *Attention* of the *Areopagus*; and as *theſe Judges* again are ſometimes ſo falſely prepoſſeſſed by the plauſible Motions and cunning Inſinuations of the *Council for the Plaintiff*, that they lay under the Biaſs of Inclination to determine the Cauſe againſt Truth and Juſtice; it is abſolutely neceſſary towards the better informing of their Judgments, and the undeceiving of them upon the *Tryal*, to uſe ſome Means or other to quicken them up for a *fair Hearing* on be-

half of the *Defendant*. Now there is nothing like a fine way of *Speaking* and *Geſture* to make them take Notice of a *Plea*, to recollect themſelves, and attend impartially to the Merits of the Cauſe: For, when a *Caſe* is truly ſtated to their very *Eyes*, as it were, with the Grace, Paſſion and Force of *Action*, as it *ought* to be adjudged; they muſt needs be moved with it in Spite of all Prejudice and Prepoſſeſſion, and aſham'd to caſt a Man in the Face of the *Court*, that they ſee has manifeſt *Evidence*, *Reaſon* and *Right* on his Side. The *beſt Cauſe* in the World may ſoon be loſt for want of *Action*. This was the very *Caſe* of *Rutilius*, which *Cicero* reports in his firſt Dialogue of the *Orator*. The *Council* for the *Priſoner* were *Rutilius* himſelf, *Cotta* his Nephew, and *Mucius*: But they pleaded it ſo ſimply, ſays *Tully*, without any Ornament or Spirit at all; as if it had been upon a *Tryal* in *Plato*'s *imaginary Commonwealth*. Not a *Sigh* nor an *Exclamation* among them; no *Moan* made, no *Complaint*, no *Lamentation*; no *implo'ring* of *Authority*, nor *Addreſs* to the *People*: And not one of them ſo much

as

as ever *ſtamping his Foot upon the Ground* all the while, or ſhewing any *great Concern* for the Matter: So that, in ſhort, it was ſo indifferently managed that *Rutilius* was caſt upon't: Whereas, if *Craſſus* had but *pleaded* his *Cauſe* with the ordinary Air and Gallantry of his *Action*, he had certainly carried his Point, and acquitted him with Honour. And though 'tis granted *Rutilius* ſhew'd a great Conſtancy of Mind, and a wonderfull Confidence in his own Innocency by this Way of Proceeding, nevertheleſs he could not be much commended for't, nor promiſe himſelf any great Praiſe for his *Pleading* in ſuch a cold irreſolute Manner. His Behaviour was fatal. He play'd the *Stoick* too much upon this Occaſion, and would neither uſe the Means he might lawfully do for his *Liberty*, nor make his Defence with that Heat and Vigour which his *Cauſe* deſerv'd: So that he was Condemn'd and Baniſh'd; and at once depriv'd the *Commonwealth* of his *Preſence*, of his *good Example*, of his *Wiſe Councils* and of his *Great Services*. But, after all, perhaps he did *this* on Purpoſe; chuſing a *Retirement*

rather into a *Country* where he was beloved and esteem'd, than to live any longer at *Rome*, either at the Discretion or under the Discountenance of *Sylla*, and engage himself in the Broils and Disturbances of Government.

Besides this, *Fine Action* and *Good Speaking* do not only conduce very much to make the *Judges* more attentive and cautious, but to convince them also that the *Orator* is in Good Earnest, Sincere and Ingenuous: For, as *Cornificius* says, they are the greatest Signs of his Veracity, and that he speaks from the Bottom of his Heart; while *they* that want either one or t'other, seem not to believe *themselves* what they would have the *Judges* believe; because they shew no manner of Concern nor Impatience for't. This made *Cicero* say to an *Orator* of his Time that had manag'd his *Client*'s *Cause* but very coldly. *If what you said there was not false, would you have pleaded on that fashion? Where was your Grief and your Grievance, your Fury and your Fire? You shew'd us no* Passion *of the Mind, no* Action *of the Body. And you were so far from enflaming our Spirits or awakening*

ening our Judgments, that we had much a do to hold from ſleeping in Court. When therefore a *Lawyer* makes it his Buſineſs to *ſpeak* to his Judges with an agreeable *Air* and *Tone*, it is not to *coax* or corrupt them; it is not to court or *cajole* them with his *fine Mien*, nor to inveigle them with his *fair Tongue*: But, on the contrary, his *plauſible Pronunciation* and *Geſture* is only to oblige them to do *him Juſtice*, and to diſcharge their *own Duty*: 'Tis to keep up their *Senſes* from falling a Slumber, and their *Minds* from wand'ring: 'Tis to induce them to take the whole Matter into their ſerious Conſideration, with the utmoſt Attention of their *Ears* to the Truth and Right of what is ſo fairly made out to their *Eyes*: 'Tis to prepare them for judging according to *Law* and *Equity*. It is, in fine, if there were no other Reaſon for't, to *ſpeak* things as *Nature* and *Reaſon* would have them *ſpoken*; and every Body knows that a *natural way of ſpeaking* is *beſt*.

Beſides, I muſt urge one *Argument* more for it, which ſeems to be very conſiderable in it ſelf, and as well worth my

while to take Notice of: And that is *this*, if honeſt Men ſhould deny themſelves *theſe Arts* of Perſuaſion in a *Good Cauſe*, others yet would make uſe of them in a *Bad One*: Whereas there's all the Reaſon in the World they ſhould be equally match'd, and diſpute it out upon fair Terms. The *Good*, at leaſt, ought to be as well arm'd as the *Bad*. I may ſay as much of *Action* alſo for *Divines*, and apply *that* in particular to it which St. *Auſtin* ſays in general concerning all Eloquence, in his Fourth Book of *Chriſtian Doctrine*. *Seeing that it is the Buſineſs of* Rhetorick *to perſwade* things true *and* falſe *indifferently, who is it dares ſay that* Truth *ought not to be guarded againſt* Falſehood, *or that a Perſon defending it ought not to be in Arms againſt a* Fiction *or a* Lye? *As if* they *that endeavour to perſwade an* Untruth, *ſhould know how to obtain the Good Will and Attention of their* Hearers *by a fine Preamble, or a fair* Exordium, *and other People ſhould know nothing at all of the* Art *on't: As if* ſome *might ſet forth a* Falſehood *with Queintneſs and Colour to a Probability; and others ſhould aſſert a* Truth *with ſo little Ceremony, that the very*

very dull Recital of it, at length, *would make it difficult to be underſtood, and hard to be believed, if not incredible: As if* thoſe, *on the one Hand, might encounter Truth with poliſh and ſpecious Pretenſions, and eſtabliſh their Falſity into the Bargain with plauſible Arguments; and* theſe, *on the other, might neither* defend *what is* true *nor* confute *what is* falſe *with the Graces of Language: As if thoſe again, ſhould have ſuch an Influence over the Minds of their* Hearers *whom they go about to ſeduce with fair Speeches, as to make them conceive Things with Apprehenſion or Aſtoniſhment, with Sadneſs or with Joy, to raiſe the Paſſions, and to turn them to what Point of Doctrine they pleaſe; and* theſe, *that engage for Truth, ſhould make uſe neither of Artifice nor Ornament, but ſtand like* Stocks, *dull, unconcern'd and impotent, without all manner of* Action *and* Vigour. *Who can be ſuch a* Blockhead *as to entertain ſo extravagant a Thought? Since Eloquence therefore has a mighty Power to perſwade* things Falſe *as well as* True, *and is left to the Diſcretion of thoſe that have a mind to make uſe on't; why ſhould not* Good Men *ſtudy it to maintain the Cauſe of*

Truth, *when* Ill Men *put it in practice to defend* Injuſtice, *to ſupport* Error, *and to compaſs their own* Wicked Ends?

In fine, there are others yet that deſpiſe *this Art*, and reckon upon't for *ſuperfluous*: For, *ſay they*, *Nature* has taught a Man to do well enough both as to his *Pronunciation* and *Geſture*; both how to expreſs and how to behave himſelf. But they might e'en as good ſay, that ſince *God* has given the Earth power to produce *Bread* for the food of Man, and *Wine* to make his Heart Glad; therefore it will do't well enough of *it ſelf*, and the *Art of Tilling* is *Uſeleſs*: That Man being of a reaſonable nature, therefore it ſignifies nothing to teach him the *Art of Logick* and Right Reaſoning: That his *Creator* having made him a ſociable Creature and endu'd him with all neceſſary qualities for Converſation and Buſineſs, therefore he need not trouble his Brain about *Morality*, or *Oeconomicks* or *Politicks*: That *God* having bleſſed him with the uſe of *Speech* and the Faculty of *Reaſon*, therefore 'tis needleſs for him to ſtudy how to *expreſs*

preſs himſelf with Purity and Politeneſs, or the *Art of Speaking* in the moſt plauſible manner of perſuaſion. And certainly they would be much in the right on't, if the *Earth* were as Fertile in *one place* as it is in *another*, or if *Ly-ground* and Land that lays untill'd would bring forth as good fruit, and as much on't too, as *Arable*, or that which is cultivated with *Art* and *Induſtry*: If *nature* were equally *reaſonable* and regular in *all Men*; if they had the ſame capacities, and were all alike free from imperfection and *Nonſenſe*; if one Man could reaſon as well as another, without knowing any thing of the *Rules* of *Argument*; if *this Man's* conduct and temper were as diſcreet as his neighbour's either in ſacred, Civil or Secular Societies, and *that Man's example* were as good as *this Man's Precept*: If they all ſpake alike, or had the faculty of *talking* with the ſame Purity and Power of Perſuaſion, without the help of any *Art*. But there's a great deal of *Invention* wanting to bring things to this Perfection. For as to the *Earth*, it is not all alike fruitful over the face of the World. *Some*

ground

ground is barren and produces nothing at all; and ſome next to nothing, brings forth only *Wild Briers* and *Brambles*, *Thiſtles* and *Thorns*; and the *Beſt* that is, ſtands in need of being *till'd* with labour and improv'd according to the *rules* of *Good Husbandry*. As to *Men* indeed, they all reaſon well upon things in ſome meaſure; but not ſo well as they might do, one would think, being endued both with Reaſon and Underſtanding: So that it is neceſſary to aſſiſt *Nature* by *Art*, both to teach *thoſe people* the true way of reaſoning that know nothing on't, and to improve *thoſe* to a felicity of argumentation that *do* know it and yet lay things but very oddly together. They all live well in *Publick Societies* generally ſpeaking, as they are ſociable Creatures; but in *private ones*; particular *Neighbourhoods*, *Callings* and *Capacities*, they many times behave themſelves very untowardly, one againſt another. And therefore the *Precepts* of *Moral Philoſophy* are both very uſeful and neceſſary to reform them, and to teach them *Better Manners*. They all have the *right uſe of ſpeaking* too; but moſt

Men

Men do not *ſpeak ſo well* as might be wiſhed for, upon extraordinary Occaſions, to perſuade People, and to convince all that *hear* them, in Matter of Truth and Juſtice: So that they ſtand in need of being furniſh'd with the *Rules* of *Grammar* and *Rhetorick* to ſpeak fine and agreeably, to expreſs themſelves to *Perfection*, and to come off at laſt with *Succeſs* and *Applauſe*. Now, *Action* lays under as great Diſadvantages as *Nature*. Every one has his particular Fancy, as his own *Genius* or other Mens Examples lead him to't. But ſome have a way of *ſpeaking* and *moving* far more proper to pleaſe the Eye, charm the Ear, and move the Paſſions, than others *have*. Hence came the *Ancients* to take notice of thoſe excellent *Orators* that were famous for this Faculty: And finding that, by this Means, they were much better *heard*, and convinced People far more powerfully than others did, they have carefully obſerved whatever was moſt Genteel, Delicate and Charming in their *Voice* and their *Air*. They have likewiſe, upon conſidering the Reaſon and Force of their *Action*, laid down ſome *Precepts* of it,

and

and left them addreſſed both to the Students of their own Time, and to all Poſterity: ſuch *Rules* of *Action* and *Rhetorick* I propoſe here to give Gentlemen that have occaſion to ſpeak in Publick Places, to qualifie them either for *Preaching* or the *Practice of the Law*. I deſign to ſhew them how to *finiſh* what Nature has but juſt *begun*; and to teach them how to do that by *Rule* and *good Conduct*, which otherwiſe they would do only by *Chance* or *Hap-hazard*; to do that with *Decency*, which otherwiſe they would be apt to do either too *ſlovenly* or too *finically*; to do that with *variety* and *diſtinction*, which otherwiſe they would huddle up in *Confuſion* of Circumſtance and Order; and, in a Word, to do that *à propòs*, which they would often do impertinenly and at a Venture, if they were not accompliſh'd with *this Art*. 'Twas by this ſtudy, and the Practice of ſuch Rules as theſe, that *Demoſthenes* and *Cicero* attain'd to ſo wonderful a Faculty of Perſuaſion, which got them the reputation and character of being the greateſt *Orators* that ever were heard of among the *Grecians* or the *Romans*. For the firſt and

ſecond

ſecond time *Demoſthenes* pleaded at *Athens* in his natural way of *ſpeaking*, without obſerving any *Rule of the Voice*, he was *hiſſed* for his *bad Delivery*, and the remarkable Vices of his *Pronounciation*; but after he had been trained up to it a while under *Maſters of the Art*, he was *heard* with univerſal Applauſe and *Humm'd* to Admiration: And 'tis as clear as Day, that it was *Action* did his Buſineſs; for *Æſchines* having once recited to the *Rhodians* a Speech which this Great *Orator* had made againſt him, and ſeeing them admire it, one and all. *Well*, ſaid he, *And how would you have admired it then, if you had heard it from his own Mouth.* *Cicero* again, when he firſt put himſelf upon *Pleading* at *Rome*, was mightily commended and cried up for a very fine Wit; but his *Delivery* was *Naught*, and his way of *ſpeaking* did not *take* at all; becauſe he kept neither to *Rule* nor *Meaſure* with his *Voice*, and his Sounds were very harſh and unpleaſant. But when he had poliſhed off this *Roughneſs*; and by the help of his *Tutors*, had refined his *Pronounciation* to the utmoſt Degree of Perfection, he was preferred on all hands, before

before the moſt Eminent *Lawyers* of his Standing. He over-ruled every thing afterwards in the Courts of *Judicature*, and for the moſt part gained what Point ſoever he pleaſed there, upon the Honour and the Excellency of his *Pleading*.

After all *this* now, can any Man have the Face to ſay that *theſe Precepts* of *Action* are either *unprofitable* or *unneceſſary*? and will not the whole World grant me that it is worth while to know and obſerve them? For, can a Man take too much Pains to be *Eloquent*?

CHAP.

CHAP. III.

Directions for Action, *to* young Men *that have a mind to ſtudy how to* ſpeak well *in Publick.*

I Writ *this little Tract* of *Action* chiefly for *young Gentlemen* that devote themſelves either to the *Pulpit* or to the *Bar*, and I come now to ſhew them how *neceſſary* an *Art* it is; but I think my ſelf oblig'd by the way to give them *two Directions*, that may be very ſerviceable to their Study, and make them good Proficients, with a little Pains and Exerciſe.

My *firſt Advice* then is this; that they begin to ſtudy it *betimes*, and betake themſelves to the *practice* of it as often as they can conveniently, for fear of falling into the Imperfections and Vices of *ſpeaking* that are here exploded. It is an eaſy Matter for them

at

at first to prevent an *odd way of Expression* and an *ill fashioned Gesture*, before they have taken any *Bias* or Nature stands *a-bend* upon't; but when they have once got an *ungenteel Habit*, and confirmed it by *Custom*, and *Time* too, it is very difficult at least, not to say impossible, either for *them* ever to *unlearn* it again, or for *me* to *unteach* it: So that they must make it the Business of their *Youth* up to Years of Discretion and Employment. That's the *Time* when *Nature* is fittest to be wrought upon by *Art*; when it is most docible and apt to receive the Impressions of Education. They are not to put it off to any other Age, when *Nature* will be hardened and grown more inflexible. 'Tis true when they come to *Maturity* and *Manhood*, they will best know their own Failings, and the Imperfections they labour under; but then, perhaps, let 'em repent never so much on't, the Misfortune will be past Cure, or else it will be too late for *Men* to think of *refining* at *Thirty* or *Forty*. There's no Discipline can correct an over-grown Error, no recovery of Time that is Lost, and no

Remedy

Remedy againſt the *Regiſter.* For the Purpoſe: It will not be impertinent to tell you, that I have found many *Worthy Perſons* who came too late to the Knowledge of the Rules of this Art, lay it extremely to Heart that they had not the good Fortune to fall upon't ſooner, in an *Age*, when they might have made ſome Progreſs in it: And *one* I knew amongſt the reſt, that had extraordinary good natural Parts, and was excellently quallify'd to *ſpeak* in a *Publick Character*; but he had never kept up to any *Rule* or *Meaſure*, either in his *Speaking* or *Geſture:* So that although he found out his own Faults and Infirmities at laſt, by the Help of a Friend that taught him *this Art*, he durſt not yet venture upon mending the matter at *that Age* of *Habit*, for fear of loſing his Labour; and ſo he deſpair'd ever to do any good on't. But certainly he had all the reaſon in the World for his Reſolution; for he would never have had any Succeſs in it, through the natural Violence, liberty and confidence of his Temper; and the *Rules* he ſhould have been ty'd-up to, would not only have *cramped* him

him intolerably, but alſo ſpoiled his chief Talent and Excellency; which was the *Boldneſs* and the *Freedom* of his *ſpeaking*.

My *next Caution* is for *young people*, that are naturally bent upon *Imitation*, and eſpecially the *Imitation* of thoſe Perſons that brought them up, as their *Fathers* and *Tutors*, who are moſt in their Thoughts, and beſt in their Opinions; to take care leſt they imitate them in *Things* contrary to *Art* and *Reaſon*. For they ought to examine the Practice of their *Parents* and *Maſters*, as well as *other Men*, by the *Rules* of this *Art of Speaking* and *Geſture*; as they are bound to enquire into their *Morals*, and to diſtinguiſh their *honeſt Actions* from *diſhoneſt ones*, by the *Word of God* and the *Principles of Morality*; with a Deſign to fly the *Bad* and follow the *Good*. *Young Gentlemen*, I ſay, ought to take great care in this matter, becauſe *Children* often imitate their *Fathers* in the *one* as well as the *other*, without diſtinguiſhing upon the Quality of their Manners. Witneſs *Young Alcibiades* that follow'd his Father's Steps to a *Fault*. He imitated him in *ſpeaking faſt*

faſt and thick, one word crippling another. He *toſs'd up his Head*, and *turn'd his Neck a-skew* like *him* too; and *walk'd the Streets a-trip*, as ſoftly as *he* did, with the ſweeping Train of a *Gown* at his Heels, out of Pride, Foppery and Affectation: As *Archippus*, a *Poet* in thoſe Days, hit him once in the Teeth on't. *Scholars* indeed have commonly ſo great an Eſteem and Veneration for their *Maſters*, that they are too apt to admire and to practice their *Vices* as well as their *Virtues*. So we read that *Plato*'s *Scholars* imitated his Clowniſh way of *ſhrugging up his ſhoulders*; and *Ariſtotle*'s affected his *Stammering*. Thus likewiſe *Alexander the Great* imitated *Leonidas* his Governor's Example, in making too ſwift *Marches*, and in fatiguing his Army to death almoſt upon Exploit and Victory; and he could never break himſelf on't. And if there's any *Tutor* in a *Univerſity* happens to have an *Impediment* in his *Speech*; *wheezes*, as if he had got a *Bur* in his Throat, *ſnuffles* through the *Noſe*, or pronounces ſeveral Words and Letters very *unhandſomely*, not to ſay *worſe*; you ſhall find his *Pupils* for the moſt

him intolerably, but alſo ſpoiled his chief Talent and Excellency; which was the *Boldneſs* and the *Freedom* of his *ſpeaking*.

My *next Caution* is for *young people*, that are naturally bent upon *Imitation*, and eſpecially the *Imitation* of thoſe Perſons that brought them up, as their *Fathers* and *Tutors*, who are moſt in their Thoughts, and beſt in their Opinions; to take care leſt they imitate them in *Things* contrary to *Art* and *Reaſon*. For they ought to examine the Practice of their *Parents* and *Maſters*, as well as *other Men*, by the *Rules* of this *Art of Speaking* and *Geſture*; as they are bound to enquire into their *Morals*, and to diſtinguiſh their *honeſt Actions* from *diſhonoſt ones*, by the *Word of God* and the *Principles of Morality*; with a Deſign to fly the *Bad* and follow the *Good*. *Young Gentlemen*, I ſay, ought to take great care in this matter, becauſe *Children* often imitate their *Fathers* in the *one* as well as the *other*, without diſtinguiſhing upon the Quality of their Manners. Witneſs *Young Alcibiades* that follow'd his Father's Steps to a *Fault*. He imitated him in *ſpeaking faſt*

faſt and thick, one word crippling another. He *toſs'd up his Head*, and *turn'd his Neck a-skew* like *him* too; and *walk'd the Streets a-trip*, as ſoftly as *he* did, with the ſweeping Train of a *Gown* at his Heels, out of Pride, Foppery and Affectation: As *Archippus*, a *Poet* in thoſe Days, hit him once in the Teeth on't. *Scholars* indeed have commonly ſo great an Eſteem and Veneration for their *Maſters*, that they are too apt to admire and to practice their *Vices* as well as their *Virtues*. So we read that *Plato*'s *Scholars* imitated his Clowniſh way of *ſhrugging up his ſhoulders*; and *Ariſtotle*'s affected his *Stammering*. Thus likewiſe *Alexander the Great* imitated *Leonidas* his Governor's Example, in making too ſwift *Marches*, and in fatiguing his Army to death almoſt upon Exploit and Victory; and he could never break himſelf on't. And if there's any *Tutor* in a *Univerſity* happens to have an *Impediment* in his *Speech*; *wheezes*, as if he had got a *Bur* in his Throat, *ſnuffles* through the *Noſe*, or pronounces ſeveral Words and Letters very *unhandſomely*, not to ſay *worſe*; you ſhall find his *Pupils* for the moſt

moſt part take at him, and contract the ſame Vices by *Imitation*: And why? becauſe he is the Pattern of all their *Actions*, *Good*, or *Bad*, without diſtinction. The ſame Objection lays againſt the *Imitation* of other *Great Men* too; who are not without their *failings*, let 'em be never ſo well qualified and accompliſhed. Every Man of us has his weak ſide. As for Inſtance, *M. Briſſon* the *Preſident*, *ſays Monſieur du Vair*, was a Man of excellent Learning and Parts, and had the beſt Faculties in the World for Eloquence; but his *Action* was naught: He ſtood *always* in the *ſame Poſture*; was *ſtarch'd* and *ſtiff-neck'd*; lift up his Eyes, and fix'd 'em upon *Heaven* as if he had been going to Prayers; which ſome People ſay he did for fear of being diverted from his Buſineſs, and diſturbed in his Memory by the Variety of *Objects*.

And therefore *young Men* would do well to apply themſelves as much as poſſible to the *Perfections* of ſuch Great Perſons as theſe; but for the *Faults* they find intermixt with their Good Qualities, they muſt have a care

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of running away with *them* too; leſt they ſet up for *their Action*, as the noiſie Followers of *Seneca* did for *his Elocution*. He was a very brave Man, and a very great Wit, no doubt on't; ſo that the *young people* in his Days had good reaſon to ſtudy to be like *him*, and to follow ſo fine an *Example*. But as *Quintilian* ſays, he had a great many *good Faults*; and it was his *agreeable Vices* they chiefly endeavoured to *imitate*, becauſe they found the leaſt Difficulty in it, and what ever was the moſt eaſy was the moſt of their Buſineſs. Beſides, ſays he, when *they* took upon them to ſpeak as *he* did, inſtead of doing him an *Honour* or a piece of Juſtice, they did but do him a Diskindneſs, and *defamed* him with their Affectation and Foppery. There are *many others* yet, now-a-days, not only among *young Students*, but alſo among *Men* who are come to Years of Diſcretion and Government, and *Men of Senſe* too, that commit the ſame *Error*. They think the *Vices* of their Language ſufficiently *warranted* by the *Authority*

rity of ſo Great a Man as *Seneca*, and their Style current enough by his way of *Writing*. But we muſt be govern'd in this Matter, as in every thing elſe, by *Reaſon*? and not be led away by *Example*.

CHAP.

CHAP. IV.

Of Speaking; *and, first of all, what the* Orator *must do to be* Heard *without* Difficulty *and* Trouble.

THe first thing to be considered in *this Treatise* is *Pronunciation*, or *Speaking*, as it regards the satisfaction of the *Ear*; which is called the *Organ of Learning*, or the *Sense of Discipline*: That is to say, it is the *Hearing* which conveys the *first principles* of all *Sciences* and the *precepts* of all *Arts* to the *Understanding*.

Give me leave to say then, that the *Orator*'s chief business ought to be to *Speak*, in his Place, so as to be *heard* and *understood* with *Ease*. For if he were not *heard* at all, he'd *speak* to *no purpose*; and if he were not *well*

heard, without *difficulty*, he'd lay under these two disadvantages. The one is, that People would be unwilling to give themselves the *trouble* of *hearing* him; for whatever is difficult to the *Ear*, must needs be *heard* with *Chagrin* and *Impatience*, because it requires so much attention: And then again, the *Auditor* that *could* have the patience *for a while*, would without doubt be harangued quite out of humour, and discouraged from *hearing him out*, if this forced attention were to hold for any *long time*. The other disadvantage would be this; that when the *Ear* were at so much Pains to make out his *words*, the *mind* would be so much the *less attentive* to the *matter* of his *Discourse*, which is always the best worth our while and our *hearing*.

But to avoid both those inconveniencies, he had need have a *clear* and a *strong Voice*: If not to the same degree of Perfection that *Trachallus* had; who *Quintillian* tells us, upon *Four Courts* sitting all at once in the *Julian Hall* for the hearing of Causes and the dispatch of Justice, was heard and

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underſtood and commended not only by the *firſt* where he *pleaded*, but by *all Four*; ſuch a *Voice* at leaſt he ſhould have, as would fill the *place* where he *ſpeaks*. For, St. *Auſtin* very well obſerves; that the *Voice* ought to be ſo loud as to reach the fartheſt Ear of the *Auditory*. Some Men have ſuch a *Voice* naturally; others have it only partly by *Nature* and partly by *Art*, as they perfect the *one* by the exerciſe of the *other*; and ſome again have it not at all, nor know which way in the world to attain to it. Now he that *Nature* had endu'd with this faculty to a degree of Eminent, has a great *gift* without queſtion for *Speaking*, and is in a fair way to make an *Eloquent Man*; if he do but diſcharge his own Duty and improve ſo good a Talent to the beſt advantage. But on the other hand, if *Nature* has given a Man no ſuch bleſſing, and his *Voice* be good for nothing, through ſome *Indiſpoſition of his Organs*, either of the *Tongue*, the *Throat*, the *Breaſt* or the *Lungs*; or if he have any notorious *Liſping* and invincible *Heſitation* or *Stammering* in his Speech. I cannot adviſe him better than *Apol-*

Ionius, the *Rhetorician*, did those *Gentlemen* that would have learned *this Art* of him. For as soon as he saw they wanted the *natural Endowments* that were absolutely necessary to qualify them for the work, he pronounced upon their *incapacity*, and declared for their studying something else; rather than beat their Brains about an exercise which was not in the *Art of Man* to *teach* them with Credit or Success, and run the risque of forcing *Nature* to the prejudice of their *Health*; which next to their very *Being* was the most valuable thing under the Sun, and the greatest good they had to Preserve.

However yet, if he have all the other *Parts* and Powers of *Oratory*, and wants only *this one Qualification*, I would have him make use of his Talent and do as *Isocrates* did under the same Imperfection of *Speaking*, who excelled in every thing else but his *Voice*. *I knew*, says he, *in his PANATHENAICON, that my* Nature *was too Weak and too Soft for* Action, *and my* Voice *too Feeble and Puny to* Speak *as I should do upon*

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Publick Affairs. *I found my ſelf unqualified, in this reſpect, for* Harangue; *and yet, methought, I was capable of conceiving the* Truth *of Things as well as others, that bragged more of their Faculties and Knowledge; though not of ſpeaking them ſo well off the Lip in a Great* Aſſembly. *For I want the two main things that do the work of an Orator among us,* Voice *and* Confidence, *as much as my* Neighbours; *and* they *that are not furniſhed with theſe Excellencies, are of no Eſteem in the World. However I had ſo much Courage left yet, that I could not bring my ſelf to reſolve upon leading a life of Obſcurity and Diſhonour: So that being unfit for managing the buſineſs of* Law, *and no ways qualified for* Publick Employment, *I betook my ſelf to the Private Study of* Wiſdom, *and to write my ſenſe of things, not upon ſuch little Subjects as* Deeds, Bargains, Covenants *or* Contracts *betwixt Man and Man; but upon the* State *of* Greece, *upon the* Publick Affairs *of* Government *and of* Kings.

In this *Caſe*, let him take my Counſel, and follow the *Example* of that Great *Orator*; and though he cannot

ſet off his *Harangues* with the Graces of *Good Speaking* and *Geſture*, I would adviſe him to make amends for that failing by *Figures* that adorn the *Speech* and ſoften the ſound of words; by fine Turns of Expreſſion; by the Elegant number of *Oratory* and the delicate Cadences of his *Periods*: So that his *Diſcourſes*, like *Iſocrates*'s, may be agreeable enough of *themſelves*, without *Action*; or without being *Read* with much *Art* and *Study*. But the Man that lies under no greater *Impediment* than of having only a *weak Voice*, need not deſpair, nor be diſcouraged from attempting to *Speak* upon *Publick Occaſions*, but ought to do what he can rather to ſtrengthen it up and accompliſh it for that *purpoſe*. *Demoſthenes* did ſo, and gained his point too. However, *Plutarch* ſays in his *Life*, that he had naturally a *weak Voice*, an *Impediment* in his *Speech*, a *Short Breath*; and yet he ventured in ſpight of *Fate* and all his *failings*, to *ſpeak* publickly *twice*; But he was *hiſſed* both times. He adds alſo, that the *Orator* being diſcountenanced by the bad ſucceſs, made his Complaint to *Satyrus*, to

to this Effect: *That he took more pains than any Orator of 'em all, and could never yet pleaſe people.* Why, *ſays Satyrus*, take no thought, *Man*: I'll mend that matter preſently, I warrant you. Upon this he made him repeat ſome *Verſes* out of *Euripides*, or *Sophocles*; which he did, you muſt think, with a very *ill Grace*. But when he had made ſuch ſtuff on't, *Satyrus* ſaid the *ſame Verſes* after him: and *he* gave them ſuch an *Air* in the Repetition; *Spake* them with an *Accent* and a *Geſture* ſo ſuitable to the *Subject*, that *Demoſthenes* himſelf thought them quite another thing, and diſcovered his own Failing and Infirmity. *Eunomus* and *Andronicus*, two Great Maſters of *Rhetoric*, gave *Demoſthenes* the ſame Advice too, and the ſame Encouragement; and after that, he fell upon the Study of this *Art* of *Speaking* and *Geſture* with the utmoſt Application and Eagerneſs. Well then! And what came on't at laſt? Why, firſt he built him a little *Cloſet* under ground, and then he went down thither every day to *practice* his *Voice* and *manage* his *Body*. He would often ſtay there two or three months together poring

upon this Study: And he would ſhave his Head half way on purpoſe, when he had a mind to go abroad either upon Buſineſs or Diverſion, that he might not appear in the Condition and Dreſs he was in there. There did he exerciſe himſelf with no little *Contention* and *Force*, upon *ſpeaking* what he had *read* and what he had *got by Heart*, with a *Loud Voice*: So that his *Organs* open'd by degrees, and his *Voice* clear'd up very ſenſibly and grew ſtronger every day than other. But he had many other great difficulties to encounter yet beſides *this*. His *Tongue* was ſo *Groſs*, that he could not *ſpeak* his words *Plain* and *Diſtinct*, nor pronounce ſome Letters at all; as the (R) in particular: Which made people ſay in a *Joke*, that he knew not ſo much as how to pronounce the firſt Letter of the name of his *Art*. He was ſo *ſhort winded*, in the next place, that he could *ſpeak* but a very few words *together* without taking his *breath* upon it; which was a *Reſty* and a *Broken-winded* kind of *Pronounciation*. The *great noiſe* of *Aſſemblies* before which he was to *ſpeak*, was another difficulty he had to ſurmount. But for all this

this, he found out a way to overcome every one of *these obſtructions.* Firſt, he cured the *groſſneſs* of his *Tongue* by putting *Pebble-ſtones* in his *Mouth* that he pick't up out of the purling Stream; which was a very troubleſome experiment to him, and hinderd his *Speech* mightily at firſt; but afterwards, when he came to practiſe without *Pebbles* in his *Mouth*, he found the good effects of it in the *Liberty* of his *Tongue* and the *Facility* of *Speaking.* He brake himſelf of *breathing ſhort*, in the next place, by *running up hill* and repeating over certain *Verſes* or ſome *Sentences* of his *Harangues* that he had by *Heart*, bolt upright as he went; which ſtrengthened his *Lungs* and made him *long winded.* And laſt of all, he conquer'd the *clamour* of *Aſſemblies*, by going now and then to the *Sea ſhore*, when it was moſt troubled, boiſterous, and roaring at *Full Sea*; *ſaying off* ſome or other of his *Orations* there *aloud*, and ſtriving to raiſe his *Voice* above the murmuring noiſes of the *Waves.* So that, in fine, he made himſelf abſolute Maſter of *Speaking.* And for *Geſture*, he took this method, after he was well inſtructed

in the *Precepts* and Exerciſe of it: He had a great *Looking-Glaſs* made him, where he might ſee all his *Shapes* at once in full *Proportion* and *Symmetry*; and know how to correct every *Motion* or *Poſture* of his *Body*, which tranſgreſs'd the *Rules* of *Art* that his *Maſters* had taught him, by the help of ſo Juſt a *Reflexion*. By this means, he became at laſt one of the *Beſt Speakers* of the Age he liv'd in, for *Action* as well as for all the *other parts* of *Oratory*. Well then *Gentlemen*! Imitate *Demoſthenes*, towards the accompliſhing of this work. Do but give your ſelves *ſo much trouble* as the thing will require, and your *Nature* will eaſily bear up to it, and I'll warrant the reſt, both for Succeſs and Applauſe. 'Twill make you as *good Orators* as the beſt *Favourite* of them all at the *Bar*.

Have you a *weak voice* then? Make it your buſineſs to *fortifie* it as much as poſſible. Whatever you *Read* or get *off Book*, ſpeak it out a loud, and make it your own by *Pronunciation*. This Exerciſe, if it be moderate, is very good for your *health*; but you muſt have a ſpecial

ſpecial care at firſt not to *over ſtrain* your *Voice.* And therefore *Plutarch* very well recommends ſeveral *Exerciſes of Body* to other People, that may conduce to the *Health* as well as *divert*; but he appoints no other for thoſe Perſons that *ſpeak* upon *publick occaſions*, than what their *Profeſſion* obliges them to in courſe: That is, to be often *diſcourſing* and *haranguing*, or at leaſt *reading out a loud* and raiſing up the *Voice* as *High* as *Nature* will well bear. An *Exerciſe*, in his Opinion, far more *wholeſome* and *uſeful* for this purpoſe than all others; for, *ſays he*, while *other motions* only ſet the *Limbs* at work and ſtir the *External Members* of a Man, the *Voice* exerciſes a *Nobler Part* of the *Body* and ſtrengthens the *Lungs* that give it *breath.* It augments the *natural Heat*, thins the *Blood*, cleanſes the *Veins*, opens all the *Arteries* prevents every *obſtruction*, and keeps the *groſs Humours* from thickening into a *miſchief.* But if *this exerciſe* proves too hard for you, too violent for your *Conſtitution*, or too dangerous for your *Breaſt* and your *Lungs*; you may then very well be allowed the conduct of managing

ing it as St. *Ambroſe* did; who, St. *Auſtin* tells us, uſed to *read low down* to *himſelf* to preſerve his *voice*, becauſe he knew well enough if it had been ſpent in his *private readings*, it would have failed him upon his *Publick Performances*. However, in the mean time, you would do well to be turning over a *Leaf* now and then, and *Reading* ſome *Pages* a-loft, to try your ſtrength, and to keep up the *vigour* of your voice.

Are you apt to *faulter* in your *Speech*? accuſtom your ſelf in your *private Lectures* and *Rehearſals*, to pronounce your Words and Syllables ſo *diſtinctly*, one after another, that they may all have their *full Sound* and *Proportion*. And when once you have got a *habit* of *ſpeaking* intelligibly *plain*, you may afterwards expreſs your ſelf more *fluently*, without *maffling* through a Sentence. But do you find it a difficult matter to avoid this fault of *Stammering* in ſome caſes, as upon *ſet forms* of *Speaking* or *Phraſes* that you commonly make uſe of? Why then, if you cannot otherwiſe bring your buſineſs about,

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as 'tis impoſſible for ſome *Stuttering People* to do it; it is but changing the *Order* of the words, inſerting a ſmooth Particle or two, and putting a *Synonomous* word in here and there for that which made you *faulter*; and you'll gain your point with the greateſt facility imaginable.

If you cannot pronounce the *Letter* (R), after all the pains you have taken to maſter the weakneſs, and think it in vain to attempt it againſt a *natural incapacity*, you are not to give it over yet for an *impoſſibility*, but to uſe all means within the power of *Nature* and of *Art*, to correct the Error and conquer the Difficulty. For although the *Athenians*, that had ſo *Nice* and *Delicate* an *Ear*, could endure this Imperfection in *Alcibiades*, it was either out of the fond Affection and Favour they had for his *perſon*, or becauſe he had ſome other Charms in his *Pronunciation* to make amends for it, and they thought that it gave a certain Natural Grace and Attraction to whatſoever he ſaid. But if *Stammering* be a *vice* for all that, which very much offends the Ear, renders the Expreſſion often *Ambiguous* to

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the underſtanding, and is made the ſubject of *Raillery* and *Ridicule*, (as the *Poets* of thoſe days give us to underſtand it was laugh'd at in the *Theatre* of *Athens*:) we ought to endeavour the correction of it for our own Intereſt, and need not deſpair either of Power or Capacity to do it, by good Inſtruction and conſtant Practice. Thus *Demoſthenes* induſtriouſly refined his *Pronunciation* of the (R), and thus may *you* as well perfect yours too, if you pleaſe. And if this do not come up to your Point of pronouncing *that Letter* roundly, with the utmoſt Liberty and volubility in the World; provided yet that you do but pronounce it *indifferently well*, in ſome degree only of Perfection, it will be ſufficient perhaps to eſtabliſh you a Reputation of having the *Grace* of it among ſome or other of your *Hearers*.

There are *ſome perſons* again that are affected with *another vice*, which the *Greek Rhetoricians* call *Plateaſm*: That is to ſay; a *Broad way of Speaking* with the mouth wide open, and of bellowing out a great ſoun , but nothing ſo

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confuſed and inarticulate as the noiſe of it: Inſomuch that a Man may hear them a great way off with eaſe, but underſtand no more of their *Bawling* than of the *Bruit* of *Wild Beaſts*. Now this is not *Nature*'s *Fault*, but a *Vice* of *meer Affectation* and *Conceit*. For theſe *noiſy People* affect to ſpeak *open-mouth*, and fancy that this thundering *Clatt* of *theirs* gives Power and Majeſty to their *Speech*: But, on the contrary, 'tis this deprives it of it's greateſt Virtue and Perfection, which is to be well *Heard* every word of it, and well *underſtood* in all its Parts. Beſides that it robs it of it's very *Being* a *Speech* too; for there's not a *Word* in it, but only an *Inarticulate Huddle* of Sound an *Voice*. And where's the Elocution of unintelligible *Gibberidge*? We muſt therefore take care to avoid this way of *Speaking* that renders a *Diſcourſe* as contemptible to the *hearing* as it is Unprofitable to the *Underſtanding*. For *five* or *ſix Words* pronounced on this faſhion muſt needs make us loſe the *Senſe* of a *whole Sentence*, and many *Sentences* ſo *ill Spoken* and ſo *ill Heard* muſt needs endanger the Underſtanding

ſtanding of a *whole Diſcourſe*: So that a Man can carry nothing away with him, either of *neat* or of *perfect*, from ſuch a Clamorous *Harangue* and ſo Clowniſh a piece of *Jargon*.

There's another *vice of Speaking* yet quite contrary to the former, which the *Grecians* have called *Cœloſtomy*. It conſiſts in *Mumbling*, when a Man does not open his mouth *wide enough* for his *Words*. He makes a confounded *noiſe rumbling* about the Roof of his Mouth, as if he were ſpeaking out of a *Cave* or a *Churn*, but hardly ever ſends forth one *diſtinct Sound* all the while on this ſide his *Teeth*, or conveys you one *Articulate Word* farther than his *Lips*: And this hollow way of *Speaking* is no leſs troubleſome and diſagreeable, than that above mention'd.

I am now to advance only *two words* more upon the *Orators Care* to be *Heard* and *Underſtood* without difficulty. *Firſt*, there are two things requiſite to qualify a Man for this Work: That is, a very *Diſtinct* and *Articulate Voice*, and a very *Strong* and *Vigorous Pronunciation*; but

but the *former* is the more important and neceſſary of the *Two*. For a Man that has only an *indifferent Voice*, if his *Pronunciation* be but Diſtinct, he ſhall be underſtood with far more eaſe than another that has a ſtronger and more Audible Faculty of *Speaking*, but does not *articulate* his words ſo well. For the purpoſe, I have the Honour to be acquainted with a *Worthy Perſon* of about *Threeſcore years of Age* or upwards, that ſpeaks in a Publick Character; and though he always had but a very *mean Voice*, yet becauſe he *pronounces* his Words ſo *diſtinctly*, without loſing the *Sound* of a *Syllable*, he's always *Heard* with Admiration, and *underſtood* with the greateſt facility in Nature: And that to this day too, unleſs his *Organs* have failed him very much within theſe few years, and be grown too weak for an *Auditory*, through the Infirmities of Old Age. *Secondly*, the next thing required is an *Audible* and a *ſtrong Voice*; and we muſt not think to acquire it all on a ſudden neither by main ſtrength or intemperate violences upon *Nature*, but to come to it by degrees. For ſo the *Voice* which

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at first was *Faint*, *Low*, or *Weak*, will become *Louder* by little and little, and gow *Stronger* insensibly, by accustoming our selves to the moderate exercises of *Art*; without doing any prejudice either to the *Breast* or the *Lungs*. By this means, in short, a Man may bring his *Voice* at last to that Pitch of Perfection; which he never thought himself able to Accomplish.

CHAP.

CHAP. V.

The way to be Heard *with* Delight.

IT is not enough for the Orator to be *Heard* only without *difficulty* and *pain*, but he muſt endeavour to be *Heard* alſo, if poſſible, with *Pleaſure* and *Delight*. And therefore you muſt make it your main *buſineſs*, in the firſt place, to render your *Voice* as *Sweet* and *Soft*, and *Agreeable* to the *Ear* as you can: So that if you be naturally inclined to any thing either of a *Harſh*, *Hoarſe* or *Obſtreperous Voice*, you muſt enquire into the cauſe of it for a cure. And if you find it comes only from an *Ill Habit* you have got, or ſo, you ought to take up a reſolution of *unpractiſing* it as ſoon as poſſible, and of running up a *Counter Cuſtom* againſt it, of better Service and Satisfaction to the *Publick*. But if you diſcover that it proceeds from

from ſome *Natural Indiſpoſition* of your *Body* and the *Organs* of your *Voice*, you muſt then try to recover it, as well by ſobriety and good *Regimen* according to the Advice of your *Phyſicians*, as by careful and conſtant exerciſe. As for *Temperance* and *Government*, I leave it to the *Doctors*; but the *Antients* have obſerved the *morning* for exerciſe, and adviſed it for the beſt time when all the *Organs* of the *Body* are leaſt embaraſſed and obſtructed. But that *this Art* of *Softening* and *Timing* of the *Pronunciation* may be acquired by care, Induſtry and Exerciſe, it is plain from the example of *Cicero*, to a Conviction: For *Plutarch* ſays in his *Life*, that he had at firſt a very *Rude* and *Obſtreperous Voice*, before he went into *Greece*, but by ſtaying *there* a while, he brought it to ſo much *Sweetneſs* and *Delicacy*, that he charmed the *Ear* with the *Softeſt Sounds* and a moſt *Agreeable Harmony*. In fine, you muſt endeavour to give your *Voice* ſuch a *Smoothneſs*, that the *Turns*, the *Tones* and the *Soft meaſures* of it may pleaſe the *Ear* of your *Auditor*, though he underſtand nothing at all either of your *Language* or of the

Subject

Subject of your *Diſcourſe*: As *Philoſtratus* tells us of *Phavorinus* the *Sophiſt* and of *Adrian* the *Phœnician*, that thoſe very Perſons who knew nothing of the *Greek Tongue*, took great delight yet to hear them *declaim* in *Greek*, their *Periods* were ſo *Smooth* and their *Cadences* ſo *Delicate*.

In the next place, you muſt alſo ſhun *that reigning Vice* among many People, of *Coughing* and *Spitting* often, while they are *Speaking*, which mightily interrupts the *Pronunciation*, and is extremely ungrateful and diſagreeable both to the *Eyes* and the *Ears* of the *Hearers*. But that it is not impracticable to avoid *this vice*, on the one hand, and that it is for the moſt part an effect rather of an *ill Cuſtom* than of *neceſſity* or *Nature*, on the other; is as Plain as experience can make it, becauſe moſt Men refrain from it: And I know a *Divine* that never *Coughs* nor *Spits* in the *Pulpit*, when he has got the *greateſt Cold* in his Head; 'tis no matter whether he comes to have this Conduct by long *Practice*, or whether it be the *Heat* of his *Action* which ſtops the *Defluxion*

fluxion of *Rheume* for that time. However, I mean yet that you are to do no more than you *can* to avoid *Hawking* and *Spawling*; for ſome People are ſo troubled with *Phlegm* and *Phiſick* at certain Times and Seaſons of the year, that it is impoſſible for them to abſtain wholly from one or t'other in their *Preaching*: but they ought to do as much as they *can* at leaſt towards the correcting of ſo Unmannerly a *Vice*, if they have any value for a decent way of *Speaking*, or would make the *Pronunciation* agreeable to their *Hearers*. But as to the matter of *Coughing*, it was in *Faſhion* in former days; and there have been *Preachers* formerly ſo extravagant as to *affect* it for a thing that added *Grace* and *Gravity* to their *Diſcourſe*. As for example. *Oliver Maillard*, in one of his *Sermons* he made at *Bruges* in the *Year Fifteen Hundred*, mark'd the Places and *Paragraphs* of his *Diſcourſe* with a *Hem, Hem, Hem*, where he had a deſign to *Cough* upon't; as it may be ſeen at *this Day* in *Print*.

The

The only thing, after this, I can recommend to your care and your time, is to put your ſelf upon *varying your Voice* according to the diverſity of the *Subjects* you are to ſet-forth, of the *Paſſions* you would either expreſs *your ſelf* or excite in *others*, and of the ſeveral *parts* of your *Speech*, according to the variety of *Words*, Stronger or Weaker, Higher or Lower, as will beſt ſerve *your Turn* and anſwer *their quality*. For as a *Scraping Fiddler* that ſhould harp always upon *one String*, would be *Ridiculous*; and his *Muſick Intolerable*: So there is nothing can grate the *Ear* of your *Auditors* ſo much, and give them ſo great a diſguſt as a *Voice* ſtill in the *ſame Key*, to the *Tune* of *Hum-Drum*, without either *Diviſion* or *Variety*. This *Vice* is remarkable in moſt *Speakers*, and I cannot but take notice of it. There's hardly a *good Voice* to be found among Men, that fills the *Ear* well, which has not ſomething *agreeable* in it, let them manage it never ſo much without *meaſure*: But it would be infinitely more *pleaſing*, if they knew how to give it the juſt *Turns* and a *Varia-*

Variation ſuitable to *Subjects* and *Paſſions*. Beſides that, ſuch *Voices*, which are ſo *fine* and yet ſo *ill governed*, are very rare and uncommon: But for ordinary ones that are common enough in the World, *this Vice* renders them *diſagreeable* to all Intents and Purpoſes.

To paſs on further then. I ſay that this ſtiff *uniformity* of the *Voice* is not only unpleaſant to the *Ear*, but prejudices the *Diſcourſe* it ſelf extremely too, and diſappoints the effect it ſhould have upon the *Hearers*, for two reaſons. The *one* is, that an *equal way* of *Speaking*, when the *Pronunciation* is all of a *piece* and every where upon the *ſame Sound*, renders all the Parts of the *Speech equal* too upon a very *unjuſt level*; for it takes away all *power* from *that* which has the greateſt ſtrength of Argument in the reaſoning part, and all *Luſtre* from that which has the greateſt ſplendor of ornament in the figurative part of a *Diſcourſe*, throughout the whole Work: So that, in ſhort, *that* which ought to ſtrike the *Paſſions* moſt, moves them not at all in effect, becauſe it is ſpoken all *alike* ſo, and ſlabbered

bered over without any *distinction* or *variety*. The *other*, that there is nothing lulls us *a Sleep* sooner, nothing so dull and heavy as a long Discourse without ever turning the *Tone* or changing a *Note* for't: and there are many Persons, although they should fix never so stedfastly upon such a *Speaker* and resolve to hear him with the utmost regard and attention, would not be able yet to hold up their *Eyes* 'till be had *half-done*, upon this deficiency of his *Pronunciation*. And yet, for all this, *Monotony* is not only a *common vice*, but almost *universal* too among *publick Orators*. I was subject to it *my self*, at first, as well as *other Men*; and I cannot imagine how any body could endure to give me the *hearing* upon't; for my *Delivery* then was so troublesome and disagreeable, that I could hardly *reconcile* it to my *own Ears*: Upon which, I bethought my self ever after of *varying* my *Voice* several ways to make it less *uniform* and *ungrateful*. In the first place, I began to consider how this *vicious way* of *Speaking* came to such a height among Men, and crept up so much into *Fashion* and

Diſcipline; ſome people running careleſly into it, without ever giving themſelves leave to *think*, and others knowing very well it is *vicious*, but have much a do to *reform* it: and I could find no other *cauſe* of it at laſt, but *bad Education*. For *they* that teach *Children* to read, learn 'em an ill cuſtom of pronouncing every word *a like*, in the ſame *Cant* and *Tone*; the fault of moſt *School-miſtreſſes*: And when *theſe Children* again advance into *Grammar* or *Rhetorick*, they fall perhaps into no better hands, of *Maſters* that teach them their *Rudiments* in the ſame meaſure and method, without ever taking care to correct the *ill habit of Speaking* they have got; but rather giving them a bad example *themſelves* by *pronouncing* every word they read or ſay off-book, with the ſame *Accent*, and quite *another tone* than what we uſe in our *daily Diſcourſe* and *Common Converſation*, then inſtructing *Youth* in the *variation* of the *Voice* for publick buſineſs; how they ought to proportion and adjuſt their *Pronunciation* upon every *punctillio* (when they come to make *Speeches*) to the Grandeur of their

Audi-

Audience and the multitude of their *Auditors.* Upon this, I reſolved to be governed by *better Maſters*, and to make *Nature* and *Reaſon* my *Guides*: and they muſt be your *Maſters* too, take my word for it, if you would do any good in this *Art.*

Nature it ſelf tells us, that we ought to pronounce our ſelves *otherwiſe* when we ſpeak of *Melancholy* and *Mournfull Things*, than we ſhould do a *Merry-making* upon Joy or Pleaſantry; *otherwiſe*, when we *reprove* people for committing ſome Great Crime or other, than when we are a *comforting* them that are in Affliction; *otherwiſe*, when we *upbraid* a Man with his *faults*, than when we would *ask Pardon* for our *own*; *otherwiſe* again, when we *threaten*; *otherwiſe*, when we *promiſe*, or *pray a thing* and *humbly beg the favour*; *otherwiſe*, when we are in a *good humour*, the *Paſſions* calm, and the *Mind* ſerene; and *otherwiſe*, when we are upon the *tranſports* of Choler and ill Nature. This *variation* is ſo *natural* to us, that if we ſhould hear *two perſons haranguing* both together in a

Language we did not underſtand at all, the *one* in *Anger*, and t'other in *Fear*; *one* of them ſpeaking with *joy*, and *t'other* with *ſorrow*: We might eaſily *diſtinguiſh* the *Paſſions* of the *one* from the *other*, not only by their *countenance* and their *geſture*, but by the different *Tone* and *Cadence* of the *Voice*. So that the *pronunciation* ought to be *natural*, and we muſt do as *Nature* dictates: For the nearer it comes up to *Nature*, the more *perfect* it is; and the further off from it, the more *vicious*. The leſs *affected*, ſtill the *better*; for a *natural variation* is beſt. The only way then to get *this knack of varying the Voice*, is to make your own reflections upon common *Chat*, and to take notice of any ordinary *Diſcourſe*, either in *Town* or in *Table-Talk*. You are likewiſe to mind how you *Speak your ſelf*, when you are in Company; what a *Woman* ſays in a Paſſion for an injury done her, and how ſhe *pronounces* upon the loſs of her *dear Husband* or her *Child*. And when you have made theſe *private* Obſervations, you muſt endeavour to expreſs your ſelf after the ſame manner upon the like occaſions

in *publick*; only you would do well to diſtinguiſh upon the *place*, how much more *audible* your *Voice* ought to be for the *Court* or a *Church*, than for a *private Chamber*. Our beſt *Actors* change their *Voice* thus, according to the different *quality* of *perſons* and the *diverſity* of *Subjects*; and they ſpeak as *naturally* upon the *Stage*, and in the ſame *Tone* too, as they would do in a *familiar Club-Room*; ſaving that they are obliged to *accent* their words *louder* there, and to proportion the *force* and *vehemence* of their *Voice*, to the vaſtneſs of a *Theatre*.

As for *Reaſon*, it teaches us, in the firſt place, that *God Almighty* hath bleſſed *Us* with the faculty of *Speech* above all *other Creatures*, and given us *words* for the interpretation of our *Thoughts* and the *Mirrour* or reflection of our *paſſions*: So that we are under the greateſt duty both to *him* and *our ſelves*, to ſet forth the naked truth of things, and to expreſs the different operations and ſentiments of our Souls *ingenuouſly* by the *different Accents* and *Turns* of our *Voice*, for the raiſing of

the like Paſſions and Opinions in *thoſe* that *hear* us. But it ſhews us alſo, in the ſecond place, that as *God*, in the Creation of the World in *general*, divided it into ſo many ſeveral *ſhapes* and *forms* and *figures* in the viſible Order and Harmony we admire now, without which, it would have been but a confus'd *Chaos* ſtill, and an indigeſted *Lump*; and as in the production of our *humane body*, *in particular*, he made it up of ſo many *different parts* and *particles*, members of Life and *Action*, without which, it would only have been a monſtrous dull *maſs* of *Fleſh*: So ought we to make uſe of *variety* to enliven the matter of our *publick Diſcourſes*; not only by *Invention*, *Diſpoſition* and *Elocution*, but as well alſo by the Powers of *pronounciation* and ſpeaking.

Now if we would *poliſh* and *refine* our *Speech*, and ſet off our *pronunciation* with ſo much Grace and Agreeableneſs, that it ſhould *oblige* the *hearers*, even under the greateſt prejudices and diſguſts, to recollect their *attention* to it with *Reliſh* and *Delight*; we

muſt

muſt *vary* the *Voice* as often as it lies in our power. All the difficulty therefore that remains, is to know *how* to do't; and to do it *well* to the purpoſe too: Which I am now going to remark into the beſt *Rules* I can.

CHAP.

CHAP. VI.

General Rules *for the* Variation *of the* Voice.

AS the *Body* has three dimenſions, for its *Length*, *Breadth* and *Thickneſs*; ſo the *Voice* has three principal differences of *Highneſs* or *Lowneſs*, of *Vehemence* or *Softneſs*, and of *Swiftneſs* or *Slowneſs*. The *Orator*'s buſineſs is to keep up a juſt *meaſure* in all theſe diſtinctions, and to obſerve that *variety*, throughout the whole *Speech*, which we have aſſerted for ſo neceſſary a Virtue.

But the chief thing will be to maintain a true *medium* of the *Voice*, becauſe both the *extremes* of it are *vicious* and *diſagreeable*. And therefore, *firſt*, with a regard to the *height* of it, we muſt have a care of raiſing it always to the *higheſt Note* it can reach, on the one hand,

or

or of debaſing it always to the *loweſt* it will go, on the other: For to ſtrain it up always to ſuch an extraordinary *height*, would not be to *Preach* or to *Plead*, but to *make a noiſe*, like thoſe *loud tongu'd Orators* in the time of *Tully*, whom he compares to *Cripples* that got a *Horſe back* becauſe they could not walk *a foot*: *They* made a *bawling* becauſe they knew not how to *Speak*. And as *he* did himſelf too, before he was better inſtructed in *this Art* by the skillfuleſt *Maſters*; forcing his *Voice* often up to the *harſheſt accents* and the moſt *obſtreperous heights*. For, over and above the indecency and ungenteelneſs of *Clamour* and *Noiſe*, it very much offends the *Throat* of the *Speaker* to a *Hoarſeneſs*, and the *Ears* of the *Hearer* to an *averſion*. To ſink the *Voice* likewiſe, on the contrary, into the *loweſt baſe*, and keep it always in the *ſame tone*, would be to *mutter* rather than to *Speak*; and it would make a very *ſilent meeting*, where a Man could not be *heard* at all, or be *heard* but by a very few people, and the reſt of the *Auditors* might go away as they came, not one word the wiſer for him. *Mar-*

tianus Capella is mightily miſtaken in this Point, or elſe he explains himſelf very ill, when he ſays that the *Orator* ought to ſet his *Voyce* to the beſt of his *Ear*, by *reading* to *himſelf* in private, before he *pleads* in publick, and to *begin* it rather with a *low murmur* than a *loud noiſe* in his *Chamber*, that he may be able to ſpeak with the ſame *Voice* and the ſame *Tone* in *Court* : For how could *he* be *heard* in a *Great Aſſembly*, I would fain know, with a *low murmuring Voice*? There's no *Conſort* or *Muſick* without keeping a *mean* betwixt *high* and *low*, *muttering* and making a *noiſe*.

Secondly ; For the *vehemence* of the *Voice* in the next place, a Man muſt not force it upon every turn to the *laſt Extremity*. For he would not be able to hold it long up to this *violence*, till it would fail him all on a ſudden ; like the *Strings* of a *Muſical Inſtrument*, that break when they are wound up a *Pin* too high. In this caſe, he would either have the ſame fortune with *Adrian* the *Phœnician*, that *Philoſtratus* ſpeaks of, who ſuffered himſelf to be tranſported into ſuch a *Tragical Fit* of

Speaking,

Speaking, that he loſt his *Voice* in a moment, and was forced either to hold his *Tongue*, or to mourn it out ſo *Faint* and ſo *Low*, that people could hardly hear him and much leſs underſtand what he ſaid: Or elſe, he would run the *riſque* of *Zoſimus* the *Freeman* of *Pliny Junior*, who having overſtrained himſelf with the *violence* of his *Rehearſals*, vomited Blood upon't: So that his *Maſter* was forc'd to forbid him that Exerciſe for ſome time, and made him take a ſhort *Tour* into *Ægypt* for the Recovery of his *Health*. The Country-retirement and good Air ſet him quickly to rights: but, upon his return, he fell a *Rehearſing* again with the *ſame vehemence*, and *relapſed* into the *ſame indiſpoſition* and *danger*, worſe than ever.

A Man of a *Weak Conſtitution* and in *Years* eſpecially, ought to beware of this *Intemperance*, for fear of falling into *King Attalus*'s misfortune. He made a *Speech* once at *Thebes*, in a publick *Aſſembly*; and being tranſported upon it into an *Action* too *Violent* for his Crazineſs and old Age, he was ſtruck

Speech-

Speechleſs all on a ſudden, without the leaſt *motion* or appearance of *Life* in him, ſo that he was forced to be carried *home* to his *Lodging*: But a little while after, he was conducted from *thence* to his *Palace* at *Pergamus*, and *there* he Died. On the other hand, an *Orator* ought not to be too *Remiſs* neither in his *Action*, nor too *Mild-ſpoken*: For ſuch a ſoft reſolution of the *Voice* argues an Infirmity, and too much *mildneſs* deſtroys the Energy and Force of a *Speech*, becauſe a *diſpaſſionate Diſcourſe* raiſes no body's *Affections* a pitch above common *Story* and ordinary *Tattle*.

Thirdly; As to the *Swiftneſs* and *volubility* of the *Orator*'s *Voice*, he ought to *moderate* it in ſuch a manner as to avoid all *precipitation*; the *vice* of *Haterius*, which made *Auguſtus* ſay once in *Raillery*, *There muſt be a Spoke put in our* Haterius's *Speech*, comparing his Diſcourſe for it's *rapidity* to a *Flying Coach* upon the deſcent of ſome ſteep Hill or other: We put *Spokes* in it's *Wheels* then, for fear of running down too faſt, and of tumbling or overturning upon

us.

us. This was *Serapion*'s weak-ſide alſo, of whom *Lucilius* wrote thus to *Seneca*, that he ſpake exceeding *faſt* and *thick*, one word upon the neck of another; inſomuch that one ſingle Tongue ſeem'd inſufficient to expreſs the vaſt multitude and hurry of his *Thoughts*, ſo much did the *Fruitfulneſs* of his *fancy precipitate* his *Pronunciation*. But this is a *vicious way* of *Speaking* in ſeveral reſpects. For ſuch an extravagant *volubility* is either the fault of a *School-Boy*, that, to ſhew you how perfect he has *com'd* his *Leſſon*, *gabbles* it off as faſt as his *Tongue* can go in a hurry; or, the faculty of a *Mountebank Doctor* that would draw a *Crowd* about his *Stage* by *rapid Clack* and *Nonſenſe*: Not the buſineſs of a Man of *Honour* or *Eloquence* that addreſſes himſelf upon a Grave, Solemn and Noble Subject. It is as *ungenteel* for a *Gentleman* to tranſport himſelf into ſuch a *Rant* of *Jabbering* in his Diſcourſe, as to run himſelf out of *Breath* about the *Streets*, which is only fit for *Footmen* and *Fools*. A Man of *Senſe* and *Breeding ſpeaks* no faſter than he *Walks*, and minds his *words* as well as his *Steps*, keeping an *even pace* both in the *one* and

the

the *other*, as *Seneca* ſays, *Tully* did in his *Orations*. But however, a Man that labours under this *vice* of *Jabbering* in his *Speech*, will perhaps be admired yet by ſome or other for his *Fluency*. For as St. *Jerom* obſerves, after St. *Gregory Nazianzen* his *Maſter* there's nothing ſo eaſie as for an *Ignorant* Fellow to make himſelf *popular*, and to win the Eſteem of the *Mobb*, by a *Rally* of *Words* and a *jabbering volubility* of the *Tongue*. But then all the vulgar Reputation he'll get by't, will not laſt him long; and the character will not wear out his Life: For his fluency of *Speaking* will neither do any honour to his *Writings*, nor to his *Memory*: So that when either he comes to *Write* or to *Die*, the credit on't is quite loſt for ever. For the purpoſe, *Tacitus* ſays of *Haterius* above mentioned; that 'He was famous for *Eloquence* in his 'Life time; but the *Works* he *left be-* 'hind him, had not the ſame approba- 'tion and applauſe: And as he ſhew'd 'more of *Fire* than of *Study*, and more 'of *Fluency* than of *Art*; ſo that *Fire* 'was extinguiſh'd with him, and never 'out-liv'd his *Speeches* nor paſſed into

'his

'his *Writings*. Whereas the Labours 'and Meditations of other Men keep up 'the ſame *Spirit* ſtill after their *Death* 'and preſerve their *Memories* for 'ever.

This *vice* is not only very *unbecoming* an *Orator* either *Preaching* or *Pleading*, but it is alſo very prejudicial to the main end he ought to propoſe to *himſelf*, of *perſuading others*: For how ſhould he convince his *hearers*, if he do not give them *time* to think, or *leave* to conſider his Reaſons, and weigh his Arguments? How ſhould a *Judge* be able to keep up with a *Lawyer* that talks as if he were *Riding Poſt*; or what better can he be for ſuch a *precipitated Plea*? How ſhould people ever remember one Reaſon in Twenty, that are hurled upon their *Ears* at this rate, like *Flaſhes of Lightning* upon their *Eyes*; or how ſhould they be convinced at laſt of the *Truth* and *Juſtice* of the *Cauſe* by *Jabbering*?

This extraordinry *volubility* of the *Tongue*, without any *pauſe*, is a great *diſadvantage* alſo to the *Speaker himſelf* as

as well as an injuſtice to the *hearer*, for it does not ſo much as give the *Auditors leiſure* to obſerve the diſtinction of his *Periods* and the fine Cadences that illuſtrate the *Speech* with ſo much *Grace* and *Ornament*. Not to ſay, that there's nothing, over and above, ſo hurtful to the *Lungs*, as to ſpeak with *violence* and *precipitation*, without any intermiſſion or ever drawing *breath* for't: Inſomuch that it has caſt many Perſons into *deep Conſumptions*, and coſt ſome of them their *Lives* too. But when I precaution a Man againſt *this extreme*, I do not mean that he ſhould throw himſelf upon the *other*; and when I find fault with him for running *too faſt*, I am not preſently to be underſtood as if I would have him *walk* like a *Sick Man* juſt come out of a lingring Diſeaſe, that can hardly *draw his Legs* after him. All I would be at in the matter is *this*, that the *Orator*'s *Tongue* ſhould be agreeable to the *Ears* of his *Auditors*; without either running *faſter* than *they* can follow, or drawling out his words *ſlower* than they can have the *patience* to attend: *Vinicius*'s great failing; of whom *Aſellius* ſaid,

ſaid, that he ſpake always upon the *delay*, by the ſloweſt *ſnatches*, *pauſes* and *intervals*; and *Geminus Varus*, that he wondered how he managed his Eloquence to any credit or account, for he could not ſpeak three words *together* without *intermiſſion*. There's no manner of pleaſure in *hearing* a Man *drawl out* his words ſo, one after another, that one might very well bid him *Speak*, or *hold his Tongue*. His *Speech* muſt be more *fluent*, before it be good for any thing; but then it ought to *flow* like the *gliding Stream*, and not as a *rapid Torrent*.

I have likewiſe added that our *Speech* ought to have the grace of *variety*, becauſe the *medium* of the *Voice* I mention does not conſiſt in an *indiviſible point*, but admits of a certain *Latitude* and certain *degrees*. For as to the *highneſs* or *lowneſs* of the *Voice*, there are five or ſix *Tones* between the *higheſt* and the *loweſt*: So that the *Orator*, altough he avoid both extremes which I condemn, and keep up to a *diſcreet meaſure*, may find room enough yet to *vary* his *Voice* betwixt the *exceſs*

and

and the *defect* of it, by turning these five or six *notes* to a just Harmony. As for the *violence* or the *softness* of it, in the next place; his business will be to govern it with such a *moderation*; that although he neither force it to the *utmost extremity* of violence, that either hurts *nature* or offends the *Ear*, on the one hand; nor make it languish to the last degree of *softness* or *effeminacy*, and droop into contempt, on the other: he may yet give his *pronunciation* more or less *vehemence* and *mildness*, at discretion, as the different circumstances of his Subject or the qualities of his *Speech* shall require. And as to the *swiftness* or *slowness* of it at last, though the *Orator* avoid an extraordinary *dulness* in *speaking*, on this side, as well as an extravagant *precipitation* on that, he may never the less speak *faster* or *slower*, upon occasion, according to the best of his judgment; and be as *quick*, *voluble* and *smart*, more or less, as he pleases, if it do but answer the *Subject* and *Passions* of his *Discourse*.

However let him take this *hint* along with him into the bargain; that whenever

ever he has a mind to *vary* his *Voice*, upon a turn of Diſcourſe, he muſt not do it *over haſtily*, and with too remarkable a diſtinction of *this* from *that*; but with all the *Softneſs*, *Courtlineſs* and *Moderation* imaginable. I take notice of *this vice* by the *By*, becauſe I have ſeen many a great Man run foul upon't; for when they came to *vary* their *Voice*, they did it ſo very groſly *all on the ſudden*, like a *Thuder-Clap*, and with ſo palpable a *change*, that it at once ſurprized and diſpleaſed all their *Auditors*: Beſides that they who *heard* them out of *ſight*, thought it was *ſome other Perſon* ſpeaking to them; the *Voice* was ſo *different* and the *variation* ſo *notorious*. But in ſhort, *this vice* is to be avoided for it's fulſom *indecency* and *precipitation*.

CHAP.

CHAP. VII.

Particular Rules *for the* Variation of the Voice; *and first, how to* vary *it according to the* Subjects.

'TIs not enough for the *Orator* to know that it is his buſineſs to *vary* his *Voice* the beſt he can, to make his *Speech* the more *acceptable* and *agreeable* to his *Hearers*; nor ſufficient neither to practice it in *general* only: But he muſt have *Particular Rules* alſo for all the *changes* and *variations* of the *Voice* that are neceſſary to ſet off his Diſcourſe with a *taking Air* of Elocution, according to the quality of the *Subjects* he treats of, the nature of the *Paſſions* he would ſhew in *himſelf* or raiſe in *others*, the ſeveral parts of his *Diſcourſe*, the different *Figures* he makes uſe

uſe of, and the *variety* of his *words* and his *Phraſe.*

To begin then with the *Subjects* of *Diſcourſe* which the *Orator* may chance to fall upon; there are ſeveral ſorts of them: As *things natural*, the *good* or *evil actions* of *men*; the *happy* or *unhappy events* of *Life*: And theſe things being all of a very *different nature*, ought to be ſpoken with a quite *different accent* and *air*. If you've occaſion to ſpeak of *natural things*, with an intention only to make your *hearers* underſtand you and no more, there's no need of any great *heat* or *motion* upon the matter; but a *clean* and a *diſtinct Voice* will do't; becauſe your buſineſs here is not to move the *Will* and *Affections*, ſo much as to inform the *Underſtanding*. But if your deſign be to make them admire the *Wonders* of his *Bounty*, of his *Wiſdom* and of his *Power* that created them; you muſt *then* do it with a *Grave Voice* and a *Tone* of *Admiration*.

If our *Diſcourſe* fall upon the *Actions* of *Men*, either *juſt* and *honeſt*, that we would have our *Auditors* value

as

as much as we eſteem them our ſelves, by the way of *Panegyrick* and Commendation, or *unjuſt* and *infamous*, that we have a mind to make *them* abhorr as much as we abhorr them *our ſelves*, by the way of invective or *Philppick*: We muſt then adjuſt our *Voice* to the *quality* of the one and the other; expreſſing the *Juſt* and *Honeſt* with a *full, loſty* and *noble accent*, with a *Tone* of ſatisfaction, honour and eſteem; but pronouncing upon the *unjuſt* and *infamous*, with a *ſtrong violent* and *Paſſionate Voice* as well as with a *Tone* of Anger, Diſgrace and Deteſtation.

If it be upon the *events* of *Humane Life*, ſome are *Fortunate* and others *Unfortunate*: So that the *Orator* muſt then alſo *vary* his *Voice* according to *this difference*; ſpeaking of the *Fortunate*, as in *Congratulatories*, with a *brisk* and a *Cheerful Air*; and of the *Unfortunate*, on the contrary, as in *Funeral Orations*, with ſad and *mournful Accents*: For *Mirth* beſt anſwers the Character of *Good Fortune*; and *Moan*, the ſtory of *Diſappointment* and *Affliction*. The one is the Subject of

Gaiety

Gaiety and Good humour, and t'other, of Melancholy and Moroſeneſs.

I have one Obſervation more yet to make upon all *theſe Subjects*, and that is this. As for *natural things*, they are not all *alike*. Some are more conſiderable than others, for their *Grandeur*, their *Beauty* and their *luſtre*, as the *Heavens* are far more noble than the *Earth*, and the *Sun* and *Stars* are far more Illuſtrious than *Herbs* and *Inſects*: And therefore they are nor to be *ſpoken* with the ſame *Voice*, not ſet forth with an equal Galantry, State and Magnificence of *Pronunciation*,

As to the *Actions* and *Events* of Humane Life, *good* or *bad*, happy or unhappy; they are not *all* of the ſame ſize and import: And becauſe a *Great Crime* or an *Extraordinary Cruelty* is of worſe Conſequence than a common *venial Peccadillo*; becauſe the intereſt of Honour and of Life is of *greater concern* than the Intereſt of Money; the noble exploits of a *Brave Conqueror* than the vulgar Actions of a *Captain of the Mobb*, the ſafety or the deſtruction of a *whole*

King-

Kingdom than the profit or the diſadvantage of a *Private Perſon*: They alſo require a quite *different Elocution* according to the diverſity of the *Subject*; ſome of them a far more *vehement Accent* and *Paſſionate Pronunciation* than others. For it would be ridiculous to ſpeak *Common* and *Ordinary Things*, that happen every day, with a *Tragical Concern* or a *Tone* of Admiration; and as abſurd on the other hand, to ſpeak of *Great Affairs* and matters of extraordinary moment with a *low, unconcerned* and *familiar Voice*.

CHAP.

CHAP. VIII.

How to vary *the* Voice *according to the* Paſſions.

THoſe *Objects* I have juſt now mention'd, being well weighed and imprinted in your *Imagination*, will give you ſuch *Idea*'s as are able to raiſe in your own Breaſt the *Paſſions* of *Joy* or of *Sorrow*; of *Fear* or of *Boldneſs*; of *Anger* or of *Compaſſion*; of *Eſteem* or of *Contempt*: And if they be well repreſented and pronounc'd with that *Variety* which they ought to be, they will move the very ſame *Affections* alſo in your *Hearers*. The *Orator* muſt therefore, firſt conſider the thing he's to ſpeak of, with care, and carry a deep Impreſſion of it in his *Mind*, before he be either ſenſibly touch'd with it *himſelf*, or able to move *others* upon it with a more effectual *Sympathy*. As the *Lawyer* ought to be well inſtructed before hand, in the

Cauſe he is to *Plead*, to be thoroughly ſatisfied of his *Client's Right*, to engage himſelf in his Buſineſs with *Concern*, to be moved with his *Misfortunes*, and to be in ſome Indignation at the *Wrong* done him as well as at the *Malice* and *Vexation* of his *Adverſaries*; if he would convince the *Judges* either of his own Integrity or the Juſtice of his Cauſe, and ſtrike their Judgments with the *ſame Paſſions*, which they perceive in *him* for his *Client*. The *Divine* ought, firſt, to frame in his Mind the beſt Conceptions he can of the *Majeſty* of *God*, of the *Truth* of his *Doctrines*, and of the *Juſtice* of his *Commands*: He muſt have a true Love for *Virtue*, a real Hatred for Vice, a great Tenderneſs for the *Poor* he recommends to the *Charity of the Rich*; and be enflam'd with an ardent Deſire for the *Salvation* of all his *Hearers*: And being ſo ſenſibly touch'd before hand upon the main Point, he will then eaſily ſhew the *inward Motion* and *Concern* of his *Soul* by his *Pronunciation*, and by adjuſting his *Voice* to every one of thoſe *Paſſions* that may affect the Hearts of People with *Regard* and *Compaſſion*. For the *String* ſounds as it

is

is *touch'd:* If it be *ſoftly* touch'd, it entertains the *Ear* with a *ſoft ſound*; if *ſtrongly*, it gives you a *ſtrong* and a *ſmart one*. 'Tis the ſame in *ſpeaking*, as in *Muſick: Words* for the *Euphony* of the one, and *Notes* for the *Harmony* of the other. If your *Speech* proceeds from a *violent Paſſion*, it produces a *violent Pronunciation*; if it comes from a *Peaceable* and *Gentle Thought*, the *Pronunciation* again is as *Peaceable*, *Gentle* and *Calm:* So that the *Orator* would do well to adjuſt every *Tone* and *Accent* of his *Voice* to each *Paſſion* that afflicts or overjoys him, which he would raiſe in *others* to a Degree of *Sympathy*.

He will ſhew his *Love* beſt by a *Soft*, a *Gay*, and a *charming Voice*; and his *Hatred*, on the contrary, by a *Sharp*, *Sullen* and *Severe* one. He'll diſcover his *Joy* well with a *Full*, *Flowing* and *Brisk Voice*; and his *Grief*, on the other Side, with a *dull*, *languiſhing* and *ſad Moan*; not without breaking off abruptly ſometimes, with a *Sob*; and *fetching* up a *Sigh* or a *Groan* from the Heart. His *Fear* will be beſt demonſtrated by a *Trembling* and *Stammering*

Voice, ſomewhat inclining to Uncertainty and Apprehenſion. His *Confidence*, on the contrary, will be eaſily diſcover'd by a *loud* and a *ſtrong Voice*, always keeping up to a decent Boldneſs and a daring Conſtancy. And he cannot give his *Hearers* to underſtand his *Anger* better, than by a *ſharp*, *impetuous* and *violent Voice*; by taking his *Breath* often, and ſpeaking *ſhort* upon the *Paſſion*. So when *Geta* ſays in *Terence*'s *ADELPHI*; 'Oh Misfortune and 'Misery! I am ſo tranſported with *An*-'*ger*, that I'm almoſt out of my Wits. 'The thing of the World I deſire moſt, 'would be to encounter the whole Family 'of that Wretch, *freſh* and *faſting*; and 'to ſpit the Fire of my *Paſſion* in their 'Faces, while it burns for Revenge. I'd 'be ſatisfy'd, if I could but be reveng'd 'of 'em out of hand. I'd hamper 'em ſuf-'ficiently. I would firſt ſend the old 'Rogue's Soul to the Shades of Darkneſs 'for begetting ſuch a Monſter of a *Vil*-'*lain*; and for *Syrus* the Author and A-'better of all this miſchief and diſap-'pointment. Oh how I'd tear him in a 'thouſand pieces! I'd ſnatch him up by 'the Waſt, toſs him into the Air, and

'daſh

'daſh his Brains out in the Fall againſt 'the ſtones in the *Street* for the *Scavenger*. 'I'd pull out *Æſchines*'s Eyes for him, 'make him dance upon the *High Rope*, 'and leap at his own Deſtruction. And 'as for the reſt of that treacherous *Gang*, 'I'd maul them ſo; take 'em by the No-'ſes, ſend 'em packing to the *Devil*'s '*Arſe-a-peak*; kick 'em about, knock 'em 'down, and trample on 'em; ſet my foot 'upon their Necks, and ſacrifice 'em to 'my Fury.' He muſt needs *ſpeak* thoſe words with an *elevated Tone*; an *enraged Voice*, and the *Accents* of a Man all on Fire and in a Fury next to Diſtraction. And when he ſays again, upon meeting his *Miſtreſs* there, in the *Criſis* of his Paſſion; '*Madam*. Alas! We are, we are 'all undone. There's no Remedy. *Æ*-'*ſchines* has now forſaken us. He's fallen 'in Love with another *Lady*. And he 'makes no ſecret on't neither. He carries 'on his *Amour* in the Face of the World, 'and boaſts of the *Intrigue*.' It is plain by *Soſtrata*'s Expreſſions inſerted there between thoſe ſhort Sentences, that the *Actor* ſpake puffing and blowing, and took his *Breath* at every *Period*: As if his *Paſſion* had choak'd up his *Pronuncia-*

tion, and he could not utter more Words together for Vexation and Choler.

If the *Orator* be mov'd with a *Compaſſion* which he would influence upon *others*, he muſt expreſs himſelf with a very *ſoft*, *ſubmiſſive* and *pitiful Voice*. So when *Cicero* concludes his *Speech* for *Quintius*, in this Manner; 'Quintius hath left no ſtone 'unturn'd, *Sirs*, he has try'd all the ways 'and means in the World that are juſt 'and honeſt; but he could never yet 'find a *Prætor* that would ſo much as 'give him leave to make his demands: 'nor a Friend of *Nevias* ſo far as to 'grant him the Favour of his *Ear* to 'his Complaints. He has often caſt him-'ſelf at their Feet. He has pray'd them 'over and over by all that's ſacred and 'ſolemn, either to do him Juſtice and 'proceed againſt him according to Law; 'or at leaſt to preſerve him his *Honour*, 'if they did confiſcate his *Eſtate*. He has 'not deny'd himſelf to the angrieſt 'frowns of his *Enemy*, but born his Diſ-'countenance with Reſignation and Pa-'tience. He has kiſs'd the Hand that 'threaten'd him the Blow. He has en-'deavour'd to mollify the Hardneſs of 'his Heart by all that might work upon

'the

'the Inclinations of obſtinate Men. He
'has adjur'd him by the Aſhes of his
'*Brother*, by the dear Name of *Father*,
'by the paſſionate tenderneſs of his poor
'*Wife* and *Children*, by the ſacred Obli-
'gation of their *Affinity* and *Friendſhip*,
'*to take Pity of him*; to have Compaſſi-
'on of his *Age*, if he had no Regard to
'his *Fortune*: If *Quintius* could not move
'him to Mercy, the name of Man at leaſt
'was in his good Graces; and Humanity
'might induce him to condeſcend to an
'Agreement, where he inſiſted upon
'nothing but Honour; quitted all other
'Pretenſions at his Enemy's Diſcretion,
'and gave up every Thing elſe, but In-
'tegrity, to his Courteſy. In fine, *Sirs*,
'*Quintius* being turn'd out of Doors by
'his *Kinſman*; rejected by thoſe whom
'he addreſs'd to with Tears; brow-beaten
'and terrify'd by his *Judges*: He has
'nothing more left now to rely on but
'your Juſtice and Humanity, *Aquilius*,
'for his good Deliverance. And there-
'fore he throws himſelf upon your
'Judgment, and puts his Honour, his
'Eſtate, his Life and all into your hands.
'You are the *Umpire* of his Innocence;
'you are the Arbitrator of his Fortune,

'his Hopes and his Safety. After ſo 'many Tryals and Troubles both of 'Obloquy and Scandal, he appeals at laſt 'to your Juſtice and Deciſion of the 'matter; not in the quality of an old 'Offender, or a notorious Malefactor; 'but in the Circumſtances of an injur'd 'Wretch, a miſerable Object and an in'nocent Perſon. 'Tis a hard Caſe, *Gen'tlemen*, he's caſt out of ſuch an Inheri'tance. 'Tis hard he's over-power'd thus 'with Reproach, Calumney and Con'tempt, and forc'd to truckle under 'Wrong and Ignominy. He ſees *Ano'ther Man* put into Poſſeſſion of his *Pa'ternal Eſtate* and his own Right. He 'has a *Daughter* unmarried yet to pro'vide for, and can make her no Fortune 'at all; not a Farthing of a Portion to 'give her. In a Word, he's oppreſs'd on 'all Sides by Might and Misfortune; 'and after all theſe Grievances, he has 'done nothing yet unworthy of the Cha'racter of an honeſt Man. Wherefore he 'humbly beſeeches you, *Sir*, to grant him 'your Authority to be gone, and begs 'leave to take that Reputation *away with* 'him, which he brought *hither*; after 'having liv'd a Life of *Threeſcore Years*

'in

'in the Approbation and Eſteem of the 'World, without ever a Blot in his *E-* '*ſcutcheon* or the leaſt note of Infamy in 'his Quality, Conduct and Character: 'So that he may not ſee either his Ene- 'mies triumphing over the ſpoils of his 'Fortune, or *Nevius* inſulting upon the 'Ruins of his honour; that he may be 'allow'd to carry off his Glory with him 'to the Grave, and that the Credit and 'Good Name he has got in his *Life-time* 'and kept up to his *Old Age*, may be up- 'on Record yet after his *Death*, and live 'in the *Mouths* of Poſterity as well as in 'the *Memoirs* of Fame.' It is as clear as day now that the *Orator* was oblig'd to *pronounce thoſe Words* with the *loweſt Voice* and the *humbleſt Accents* of *Submiſſion* imaginable; as he was *pleading* before the *Judges*, upon whom the *All*, the *Honour*, the Eſtate and the Life of *Quintius* depended. He muſt needs have turn'd his *Voice* upon ſuch *Tones* in *Court* as he thought fitteſt to incline their *Affections* and ſet *Inclination* it ſelf a Bend. He could not but ſpeak with *Paſſion* too; but then 'twas a *Paſſion* of *Tenderneſs*, a *Paſſion* of a mind afflicted and ſenſibly touch'd with the *miſery* and *Oppreſſion* of his *Client*, that he

he might move the ſame *Pity* in the Bench: And there's no doubt but they were *all* touch'd to the quick too, upon the *hearing* of the *motion*; for 'tis impoſſible that a *Paſſion* ſo tenderly repreſented ſhould not *melt* the *Hearts* of thoſe People before whom it is *pleaded*, into *Sympathy* and *Compaſſion*.

To this purpoſe, the ſame Author again, *Tully* in his *Firſt Tuſculan Queſtion*, ſays; that, when *theſe Verſes*, out of one of the *Ancient Tragedians*, which repreſented a young Man dead, and unburied yet; rowzing up the *Earth* in the Character of her *Son*, and invoking his *Mother*.

Mother, awake! thy careleſs reſt defer;
Think on thy Son, and his poor Bones interr:
Before wild Birds, and Beaſts, for Prey that roar,
My ſcatter'd Limbs and mangled Corps devour.

When *theſe Verſes*, I ſay are ſpoken with a *doleful* and *deplorable Voice*, they fill the whole *Theatre* with *Grief* and *Melancholy*. But for the *Speaker* to do

do *this* well, *there are* ſeveral Ways of *ſoftening the Voice* requir'd, according to the *different Quality* of the *Words* he makes uſe of and the *Character* of *Things he treats of in his Diſcourſe:* However, 'tis far more eaſy to be *Taught* off the *Lip* in expreſs Language than in *Writing.*

We come now to other *Paſſions* of the *Mind* and other *variations* or Inflexions of the Voice and to ſhow how our *Orator* ſhall acquit himſelf in the *Action* of them to the beſt Advantage. If he would give his *Audience* a Character of ſome *brave Hero*, and teſtify his own *Eſteem* of the *Perſon*, he ſhould do't with a *Lofty* and a *Magnificent Tone*; and his *Voice* muſt be as *noble* as his *Strains*; as when *Tully* ſpeaks in his *Oration* for the *Manilian Law*, after this manner: 'Now there's none but a '*Pompey* in the World, who by his im-'mortal Exploits hath out-done the 'Glory of the *Living* and the Memory 'of the *Dead*; why do we doubt any 'longer, and delay giving him the Com-'miſſion of all our Hopes? For in my 'Opinion, a *Great Captain* ought to have 'theſe Four eminent Qualities at Com-

'mand;

'mand; *Military Diſcipline*, *Virtue*, *Re-*
'*putation* and *Fortune*. But who was ever
'yet more knowing in the *Art* of making
'War than *Pompey*? And who ſo fit a
'*General* as *he* that left his Play and his
'Paſtime at *School* in the moſt trouble-
'ſome Times, and went out againſt the
'moſt powerfnl Enemies to learn the
'buſineſs of *Arms* in his *Father*'s *Camp*,
'who was one of the moſt famous War-
'riors of the Age? As *he* that has been
'train'd up to Arms from his *Cradle*; a
'*Soldier* and a *Child* at one and the ſame
'Time, and has had the Command of
'Armies even in his Infancy? *He* that
'has fought *more Battles* than others have
'*Duels*; put an end to more Wars than
'others have *Read*, conquer'd more Pro-
'vinces than others have attempted only
'in *Wiſh*? *He* that has advanc'd him-
'ſelf from his Youth up to the Know-
'ledge of Military Diſcipline by his own
'Conduct, and not by other Men's
'Wiſdom or Council; by Triumphs
'and not by Misfortunes; whom *Victory*
'has fluſh'd to an illuſtrious Character,
'rather than Experience, Service or
'Time? He has not ſerv'd ſo many
'years, but he has made more *Conqueſts*

than

'than *Campaignes*. In ſhort, is there 'any danger and difficulty he has not 'encountered; or any Country, where 'the Fortune of the *Commonwealth* has 'not exerciſed him to the hazard of his 'Life for't? In *Africa* beyond the *Alps*, 'and in *Spain*; againſt ſtrong Towns and 'warlike Kingdoms; in *Civil Wars*, in '*Wars* with *Slaves*, in *Servile* and *Sea* '*Fights*. And now, what are ſo many 'Wars that have all been waged, carri-'ed on with ſucceſs and happily con-'cluded by *Pompey*, but ſo many Trials 'of his Skill, his Knowledge and his 'Virtue? What are ſo many Enter-'prizes he has bravely accompliſhed, 'and the Battles he has won, but *He-'ralds* of his Glory and his Valour? 'What are ſo many Enemies he has 'vanquiſhed and ſlain in the Field, but 'Eternal *Monuments* of his Courage and 'Conduct? Let a Man ſpeak *thoſe fine words* with a *Low* and *Languiſhing Voice*, and nothing can appear more *Cold*, *Flat*, or *Inſipid*; nothing more unworhy either of the Eloquence of *Cicero* or of the Honour of *Pompey*. But, on the other hand, let him pronounce them with a *Noble Accent* and animate them with a lofty *Tone* of the *Voice* anſwerable

to

to their own *Spirit* and *Magnificence*; and then they will appear in their proper *Luſtre*, quicken the *Hearers* with Admiration, and entertain as if they came from the mouth of *Tully* himſelf yet, ſixteen Hundred years and more after his Death.

To paſs now from *Admiration* or *Eſteem* to the contrary extreme of it. If the *Orator* would ſhew the *Contempt* he has of a Man, and expoſe him to his *Auditors*, he muſt do't with a *Scornfull Tone*; but without any *Paſſion*, *Eagerneſs* or *Violence* of the *voice*: As *Cicero* ſpake to *Cæcilius*, who pretended to be preferr'd before *him* for *Pleading* in the Accuſation of *Verres*. 'But you 'Cæcilius; pray what can you do? 'Where's your Capacity, upon this 'mighty Pretenſion of yours? When, 'and upon what Affair have you ever 'made any Trial of your Skill or gi- 'ven any proofs of your Parts and ſuf- 'ficiency to Men of Senſe, and have 'not attempted at the ſame time up- 'on your own Weakneſs, and run the 'hazzard both of your Reputation and 'Judgment? Do you not conſider the 'diffi-

'difficulty of managing the *Cauſe* of the
'*Commonwealth*, of maintaining the
'Peace of the Publick from Diſgrace
'and Oppreſſion, of unravelling the
'whole Life of a Man from the firſt
'breath of buſineſs, and not only of
'ſetting it forth in it's proper colours
'to the underſtanding of the *Judges*,
'but of expoſing it alſo to the Eye of
'the whole World: The difficulty of
'defending the ſafety and wellfare of
'*Allies*, the Intereſt of *Provinces*, the
'Power of *Laws* and the Authority of
'our *Courts of Judicature*? Take it from
'me, *Sir*, This is the firſt opportuni-
'ty you have met with of learning
'ſomething from your Betters: you
'muſt know there are a great many
'good qualities a Man had need be en-
'dued with *himſelf*, to accuſe *Another*;
'if you find one of them in your ſelf
'upon a ſtrict Scrutiny, I'll be bound to
'give up the *Cauſe* to you frankly, and
'quit the Charge of this Affair to your
'Ambition; *&c.* Reflect upon your
'own Conſcience and Capacity; weigh
'the matter well, and conſider who
'you are, and what you can do. Do
'you think you are able to aſſert the

'thing

'thing from Aſperſion and Blunder? 'And if you ſhould undertake to de- 'fend the Cauſe of our *Confederates*, 'the Common Good of a *whole Coun-* 'try, the Rights of the *Romans*, the 'Liberties of the *People*, the Authori- 'ty of *Laws* and the Obligation of 'Judgments and *Decrees*; could you 'maintain ſo many weighty matters 'and difficult Points in *Queſtion*, as 'you ſhould do, either by the *ſtrength* 'of your *voice*; the *Faithfulneſs* of your 'Memory; the *Juſtice* of your *Conduct*; 'the Integrity of your *Wiſdom*, or the 'Elegancy of your *Wit*? *&c.* No, you 'know nothing of that, *not you*: you 'never think on't; never inform your 'ſelf, nor take the Pains to be made 'Wiſer than you are in your ownCon- 'ceit and Pretenſion. If you can but 'ſteal out of ſome old Harangue or 'other, an, *I beſeech the Good and Great* 'Jupiter; and *I could have wiſh'd*, 'SIRS, *if it had been Poſſible*: Or, 'ſome ſuch formal expreſſion for a 'Preamble: and have time enough to 'conn it by heart for your own, you 'are well enough, you think: you are 'ready for the *Barr* and finely furniſht

'for

'for a *Favourable Hearing*; and yet if 'no Soul were to appear againſt you 'in *Court* now, I dare ſay that you 'could never ſtate *this Controverſie* 'fairly for a Deciſion, nor acquit your 'ſelf of the *Cauſe* with Honour or Suc-'ceſs. But do you not remember now, 'that you would have the moſt eloquent '*Adverſary* living to encounter; be obli-'ged to fight him at all Weapons, and 'to plead againſt him with all the 'Power of our Profeſſion. He'd baf-'fle you to your Head elſe with Art, 'Argument and Reaſon; *&c.* But you '*Cæcilius!* methiuks I ſee how he would 'play upon you; how he would banter 'you out of your little Senſe at every 'turn; how he'd confound you upon 'matter of fact; confute you upon the 'merit of the *Cauſe*; and laugh at you up-'on the main Point, when he had done. 'O poor Mortal! What blunders you 'would commit! In what a Pother 'and Ferment, in what diſorder and 'confuſion, in what ſhame and ridicule 'would you be engag'd! How much 'in the dark you'd be! you that are 'none of the wiſeſt of *Politicians*, nor 'the moſt *Accompliſht Gentleman in the* 'World.

'*World.*' This is a *Diſcourſe* of *Slight* and *Diſdain*; and by ſo contemptible a Character of *Cæcilius*, he endeavour'd to perſuade people that the poor Man did not deſerve the *Office* he ſet up for: And he gain'd his point too; diſgrac'd his pretenſion, and diſappointed his hope. But if he had *ſpoken* with a *paſſionate voice*, and ſhew'd any great concern or indignation in the matter, he had palpably contradicted his *Deſign*. For then he had declar'd his contempt of him only in *Word*; but in *Deed*, thought him *worthy* of his *Anger* and *Rhetorick*; and encounter'd the *little Creature* with all his *might*, as if he had been ſome *conſiderable Enemy*. The *prudent Orator* will be ſure to avoid this Error, when ever he would treat a Man with *Scorn* and *Deriſion*, or fool any ridiculous argument of his *Adverſary*. For he would be laugh'd at *himſelf*, if he ſhould anſwer a *dull Reaſon* with *Heat*, and plead in a *Paſſion* againſt that which deſerves only to be *bantered*; if he ſhould put himſelf upon the laſt effort of his *voice* and his *Eloquence* for a *trifle*, againſt ſilly people aud inſignificant arguments;

as

as if he ſhould make uſe of *Hercules*'s *Club* to kill a *Worm*, which is eaſily trod to pieces and cruſhed underfoot.

But if the *Orator* have a *Barbarous Injuſtice* to complain of, that has been done him by an Enemy, as *Demoſthenes* did of *thoſe abuſes* he had receiv'd at the hands of *Midias* upon the *Feaſt of Saturn*; He muſt ſpeak in another manner, and expreſs his *Affliction* and *Grievance* with an *Elevated Tone*; proportioning the *vehemence* and *paſſion* of his *voice* to the *Cruelty* of the *Injury*: And certainly he could not do't otherwiſe, without doing himſelf *wrong*; for if he ſhould ſpeak it without any *Heat* or *Concern*, People would neither believe the *Caſe* to be *True* nor *himſelf* really *aggrieved*; and all that he could ſay then of the *Indignity*, would never avail him in *Court* before the *Judges* of his Complaint. This was the reaſon *Demoſthenes* reprimanded a Man once that came to him upon an *Aſſault* and *Battery*, and deſired him to plead his Cauſe for him; telling him the plain truth of the matter with a great deal of *ſimplicity*, and ſhewing no manner of con-

concern or vexation by his *voice*. Why, ſays the Counſellor, *I cannot believe what you tell me*. But another Man having told him the ſame ſtory over again in a *Grat Paſſion*, with a Spirit of Fury and Revenge for the Affront. *Well! I believe you (ſays he)* now you ſpeak with the *Accent* and *Zeal* of a Man that has been *aſſaulted* and *drubb'd*. And this was to ſhew him with what *tone* of the *voice* he ought to ſpeak upon *Oppreſſion* and *Injury*, either to be believed or to make his Cauſe Good.

Cicero, in his *Speech* for *Gallus*, makes uſe of this argument againſt *Callidius*; who, as we mentioned before, had ſpoken very *coldly* upon a moſt Important Affair of his own, and *pleaded* it without any *Warmth* and *Emotion*. 'You, 'Callidius, if what you ſay were not fal- 'ſe would you ſpeak with that Air of 'Indifferency? You that us'd to defend 'others with ſo much vigor, and to aſ- 'ſert them out of Trouble and Danger 'with Zeal, would you ſo neglect your 'own ſafety and wellfare? Where is the 'Grief; where is the *Fervency*; where is 'the *Affliction* of your Mind that us'd

'to

'to draw Cryes and Complaints even
'from the mouths of little Children,
'on the behalf of your *Clients.*

One Word more upon this Subject of *varying the voice* according to the *Paſſions.* 'Tis plain, when the *Speaker* comes to cool upon a *violent Paſſion* and to *command* himſelf after a *Tranſport*, that he ought to lower the *Tone* of his *Voice*, and humble it, as *Tully* certainly did in his *Oration* for *Celius*, where he ſays:
'But I muſt now return to the *Crime*;
'although the Grief that ſenſibly af-
'flicts me in ſpeaking of ſo great a Man,
'hath already very much weakned my
'*Faculty* and *Speech*, and almoſt de-
'prived me of the Freedom of Thought.

Beſides, not to omit any Thing that may contribute to the Advancement of ſo neceſſary a Work, as the ſeveral *Inflexions* of the *Voice* are in Point of *ſpeaking*; I muſt add this, That the only Way to acquire the Faculty of *varying* the *Voice* upon all Kind of *Subjects*, as well as *Paſſions*, is to be often *reading* of *Comedies*, *Tragedies*, and *Dialogues* a loud, or ſome other Diſcourſes of *Authors*,

thors, whoſe *Style* comes neareſt up to the *Dramatick*: For nothing can be more ſerviceable to the Improvement of *Action* and *Elocution*.

CHAP.

CHAP. IX.

Of varying *the* Voice *according to the different Parts of a Diſcourſe.*

THe ſeveral *Parts* of a *Speech* muſt needs be of a very *different Nature*; and ſo ought the Manner of *ſpeaking* to be as *different* as the *Quality* and *Character* of each *Part* ſhall require.

The *Exordium* ought to be ſpoken with a *low* and *modeſt Voice*; for to begin with *Modeſty*, is not only agreeable to the *Auditors*, as it is a Virtue which ſhews how great an Eſteem we have of them, and demonſtrates the Reſpect we pay to their Preſence; but a neceſſray *Qualification* alſo for the *Orator*, to manage his *Voice* diſcreetly, and to work it up by degrees of Moderation to a higher Pitch of Warmth and *Paſſion*;

Other-

otherwiſe, he would put himſelf out of *Breath* at *firſt Start* for want of good Conduct, and never be able again to recover himſelf genteely at the *full Stretch* of his Lungs, ſo to much *Moderation* and *Command* of his *Voice* as would give the other *Parts* of his *Speech* a greater Force than the *Exordium*; where the Streſs of it lies more, and requires a more *vehement Pronunciation*. However, I do not mean that he ſhould begin ſo *low* neither, as to be *heard* only by a very few People, juſt under his Noſe; but, on the contrary, I would have him *ſpeak up*, at firſt, ſo *clear* and *diſtinct*, as to be *heard* without *Difficulty* or *Trouble* by every Man of his *Auditors* that would give himſelf the Liberty of attending: Let him ſay what he will elſe, 'tis no more than a *Wall-Lecture* and a Diſappointment to his *Hearers*; for what ſignifies the *Preamble* of a *Speeech*, when they can be never a Word the better for't? I have heard a great *Divine* fail mightily in this Point, and run foul upon that dull Vice *in preaching*. He began ſo *low* at firſt, that hardly a dozen People of a great *Congregation* could hear him; but preſently *Up* he

he lift his *Voice* ſo *loud*, chafed his *Accents* to ſuch an Acceſs, and rung ſuch a *Peal* in the *Auditory*, that he both offended and aſtoniſhed their *Ears* with the *Violence* of the *Tranſport* and *Thunder*. I am only for having the *Exordium*, courteous, ſoft and eaſie, and to be ſpoken with a *lower Tone*, or in a *humbler Addreſs*, than the other *Parts* of a Diſcourſe. But this *Rule* yet will admit of an Exception; for there are ſome *Exordiums* do not fall under it, which we may call *unexpected* or *abrupt*, from a Term of *Art*, and the common *EX ABRUPTO* of the *Schools*; as that of *Cicero*'s is, in his *Oration* againſt *Cataline*. 'How long will you, *Cataline*, 'abuſe our Patience? How long ſhall 'that Madneſs of *yours* impoſe upon us, 'and falſely inſult? Whither will your 'ungovernable Impudence carry you at 'laſt? And that of St. *John Chryſoſtom*'s (if we may believe *Socrates*) in his Diſcourſe againſt the Empreſs *Eudoxia*; who having got him deprived once and perſecuted out of the Empire, was yet working after his Return and Re-eſtabliſhment to have him *baniſh'd* again in a *Pett* for a *Sermon* he *preach'd* againſt a Kind of *Ball*

she kept at the *Consecration of her Image*, or the *Dances* which were celebrated before the *Temple* of *Saint Sophia* upon the Dedication of the Statue of that *Princess*. The Words were these, *Herodias then is once again incensed; once again she dances; once again she demands the Head of* John *in a Charger!* That *Exordium* of the *Homily* he made to the People of *Antioch* immediately after the demolishing of the *Statues* of the *Emperor* and *Empress*, deceased; is also of this Quality and Latitude: *What shall I say now? How shall I speak? This is a Time to* weep *and not to* speak; *to* groan *and not to* discourse; *to pray to* GOD *and not to harangue the People*: He has another of this Kind too, in his *Sermon* to the *Christians* of the same Place, upon a *Panick Fear* that had seized them in their *Assembly*, for want of being established by a *Heathen Governor*. 'Truly I cannot but com-
'mend the *Care* and *Conduct* of your
'*Governor*; *(says he)* who, seeing the
'whole Town in *Consternation*, and
'all the Inhabitants ready to fly for't,
'is come into this Place; has encou-
'rag'd you with his Presence; estab-
'lished

'liſhed by his Authority, and given
'you that Reſolution and hope which
'you had utterly loſt. But for *you*
'here, I am covered with *Confuſion*;
'That after ſo many excellent *Sermons*
'to teach you better things, you ſhould
'yet want to be put in Heart and con-
'firm'd by a Man out of the *Pale of the*
'*Church*. I could have wiſh'd that the
'Earth had open'd under me and ſwal-
'lowed me up, when I heard him
'ſpeak to you; ſometimes comforting
'you under the Apprehenſion, and
'ſometimes blaming you for taking
'ſo groundleſs and impertinent a
'Fright without any Shadow of Reaſon
'or Colour of Religion for't. It was
'not fit for ſuch a *Man* as *He*, among
'*Heathens*, to tell you what you ought
'to do: but 'twas your Buſineſs to be
'*Doctors* to the *Infidels*, and to teach
'*them* their *Duty*. With what Eyes
'now ſhall we behold *them* hereafter,
'with a Regard to Faith and Conver-
'ſion, and keep in Countenanc upon
'the Guilt of ſo timorous a Behaviour!
'with what Tongue ſhall we under-
'take to comfort or confirm *them* un-
'der their *Calamities*; having ſhew'd

'*our ſelves* more fearful than *Hares*, 'with ſo much Impatience, *Chagrin* and 'Weakneſs upon this Occaſion! We are '*Men, ſay you*; why, for that very Rea- 'ſon, you ought not to be frighten'd 'with Bugbears nor *har'd* with Suſpici- 'ons or Appeareances of Perſecution; 'becauſe you are *Men* and not *Beaſts*. '*Beaſts* are afraid of every Thing that 'ſtirs; and the leaſt Noiſe commonly '*alarms* them, for want of Reaſon to 'diſpute the Fear and keep off the 'Impreſſion: But *you* that have the 'Gift of Reaſon and Underſtanding; 'How are you ſunk into the laſt De- 'gree of *Irreſolution and Cowardice!*' Such *Exordiums* as theſe that begin *abruptly*, and break forth on a ſudden with a *violent Paſſion*, are very rare, and ſeldom found but upon extraordinary Occaſions: But when ever we have Occaſion to make uſe of them, 'tis manifeſt that they are to be *ſpoken* with an *elevated Voice*, accordinog to the *Paſſion*, either of Anger that tranſports, or of Grief that afflicts, and obliges us to ſet out ſo abruptly in our *Diſcourſe*.

In the next place; the *Orator* need not put himſelf in a *Paſſion* nor raiſe his *Voice* to any great Vehemence upon the *propoſition* or *narration* of his *Speech*; for his Buſineſs in this Part is only to inform his *Hearers*, or to inſtruct his *Judges*, and to give them a right Underſtanding of the Matter in *Queſtion*. So that 'tis enough here for the *Pronunciation* to be a *Degree higher* than that of the *Exordium*; only he muſt take *Care* all the while to be very *Articulate* and *Diſtinct* upon it, becauſe the *Narration* lays the *Ground-Work* of the whole *Diſcourſe* and contains the Virtue of all thoſe Reaſons that are to be drawn from it: And therefore it mightily imports and concerns him to have it well *heard*, if he would build well or raiſe any great Arguments upon that *Foundation*. There muſt needs be ſome *Difference* too, in the Manner of *ſpeaking* it, according to the different Quality of *Actions* and *Events* in the Relation: But this is not the proper Place yet for the *Vehemence* and *Contention* of the *Voice*, which muſt be kept in re-

ſerve for a better Occaſion and the following *parts* of the *Speech.*

As to the *Confirmation*, which ſets forth the main Arguments of our *Cauſe*; and the *Confutation*, which conſiſts in ſolving our *Adverſaries Objections*: There lies the *greateſt Streſs* of our *Diſcourſe* and the laſt *Effort* of the *Voice*; for as our *Mind* is moſt mov'd there, upon all the fine *Figures* of *Speech* we make uſe of in *Rhetorick*, ſo 'tis there alſo we ought to ſpeak with the *utmoſt Force* and *Contention*, and to vary our *pronunciation* over and above with *Decency* and good *Grace.*

As for the *Peroration*, the *Orator* would do well to make a handſome little *pauſe* between *this part* and the *former*, and to begin it again with a *lower Tone* and a *different Accent* from the *laſt Cadence* of his *Voice* upon the *Confutation.* After that he ſhould break forth upon it with a *louder Voice*, and purſue it with more Gaiety, Magnificence and Triumph of his *pronunciation*; upon an Aſſurance both of the

Juſtice

Juſtice of his *Cauſe*, which he preſumes ſufficiently *made good*, and of the entire Satisfaction of his *Hearers* whom he ſuppoſes fully convinc'd of his *Right* and *Integrity*. And at laſt, he ſhould arrive at the *Concluſion* of his *Speech*, like a *Veſſel* that has been long *out* at Sea; had a difficult *Voyage* on't; weather'd many dangerous *points* and *paſſages*, and comes into *port Full-Sail*, with the greateſt Acclamations of *Joy* and *good Cheer*.

A

CHAP.

CHAP. X.

How to vary *the* Voice *according to the* Figures of Rhetorick.

AS *Figures* are the *Lights* of *Speech*, that render it moſt agreeable both for the *Variety* and *good Grace*; every one of 'em carrying along with it a particular *Air*, *Ornament* and *Novelty*: So they are to be ſpoken with a different *Tone* from the reſt of the Diſcourſe, upon an *Exclamation*. The very Name of that *Figure* ſhews the Reaſon, for nothing would appear ſo *Flat* and *ridiculous*, if it were not *pronounced* with a *louder Voice* and a more *Paſſionate Accent* than any other. As for Example, when *Cicero*, in his *Oration* for *Cluentius*, ſaid of *Saſſia* that had inveigled her Son-in-Law to a *Debauche*; got him divorced from her *own Daughter*, and married him herſelf: 'Oh

'the

'the incredible Wickedneſs of the Wo-
'man! A Crime that had been unheard
'of yet in the World, but for this Abo-
'minable wretch! Oh the raging and un-
'governable Luſt on't! Oh laſcivious
'and unparallel'd Impudence! neither to
'ſtand in awe of the Majeſty of the *Gods*
'nor to regard the Honour of Men! Nor
'to tremble into an Averſion at the Ap-
'proach of that very *Night*; not to bluſh
'at the Light of thoſe very *Nuptial*
'*Torches*; not to ſtumble at the Thre-
'ſhold of the Chamber, at the Sight of
'her *Daughter's Bridal-Bed*, and at the
'Walls, that were ſo many Witneſſes
'of the former Marriage!' If he had ſpoken *thoſe Words* without any *Elevation* of the *Voice*, had he not deprived them of all their *Clatt*, *Ornament* and *Force*? And had he not better have ſaid then *plainly*, without any more ado; *She was a very lewd, laſcivious and impudent Woman to marry her Son-in-Law*; in which there would have been no Abſurdity at all and no *Paſſion* requir'd? Much better ſure, than to *pronounce* thoſe exclamatory Expreſſions without either *Grace* or *Exclamation*.

The ſame Way of *ſpeaking* muſt be us'd too upon Forms of *Swearing*; eſpecially when there's ſomething exrtaordinary in the Affair; As that of *Demoſthenes* in his *Oration* for *Cteſiphon*, which has been ſo much eſteem'd and admir'd by the *Ancients*. 'You have 'not fail'd in that Point, *Gentlemen*: 'no, I *ſwear* by *thoſe* of our *Anceſtors* 'that ſo bravely hazarded and won the 'Battel of *Marathon*; by *thoſe* that 'generouſly maintain'd the Fight at '*Platæa*; by *thoſe* that fought by Sea at '*Salamis*; by *thoſe* that were ſlain at '*Artemiſium*, and by all *thoſe* other '*Gallant Men* that have deſerv'd to be 'interr'd in publick *Monuments*, with all 'the Glories of Honour, Fortune and 'Fame." There's no doubt now but the *Orator* pronounced this Aſſeveration with a very *elevated Tone* and a *great Contention* of the *Voice*; or elſe nothing would have chilled the *Paſſions* more upon the *Hearing*.

In

In a *Proſopopœia*, nature her ſelf ſhews us; Firſt that the *Orator* ought to *change* his *Voice*, to the end it may appear as if it were not *he a ſpeaking*, but *ſome other Perſon* brought in by the By: And ſecondly, that he muſt *vary* it according to the *Diverſity*, *Character* and *Buſineſs* of the *Perſons* that he introduces, and feigns a *ſpeaking* in this Diſguiſe. For Inſtance, In thoſe two *Proſopopœia*'s which *Cicero* makes uſe of in his *Oration* for *Celius*; the *one* of the *Venerable Old Man* APPIUS, the other of the *young Rake* CLODIUS, a *Debauchée*; who may not ſee with half an eye how *differently* they are to be *ſpoken*; and how *that* ought to be *Grave* and *Severe*; but *this looſe* and *effeminate*, according to the different qualities of the *Perſons*? Read over the *one* and the *other* in the *Speech* it ſelf, and you will eaſily judge of them for the *Pronunciation*. But if you would bring in a Man talking with *himſelf*, upon a point of deliberation, and arguing in his own breaſt what he ſhould do in the matter, you muſt manage it with a *low voice*, and intro-

duce him as if he were only *ſpeaking* to *himſelf* and within the compaſs of his *own Ears*, with a deſign not to be *overheard* by any body elſe. We have an example of this in *Tully*'s *Oration* for *Cluentius*, where he ſays of *Stalenus*; 'When the poor perfidious wretch ſaw 'a round ſum of Money brought home 'to him, he began to think of all the 'ways and *means* that Malice, Corruption 'and Fraud could invent. *Talking thus 'with himſelf.* If I ſhould let the reſt 'of the *Judges* come in now for ſnacks 'with me, what ſhould I get by the 'bargain but Danger and Diſgrace? 'Can I think of nothing, to have this '*Oppianicus* condemn'd for't? What 'then! Why, I'll try what can be 'done, *&c.*' And when *Cicero* ſays again in his *Speech* for *Quintius* againſt *Navius*'s hard-heartedneſs and inhumanity: 'you have not ask'd *Council* of 'your *ſelf.* You have not conſulted 'your own Conſcience and Honour. 'You have not recollected upon the 'queſtion; *What am I a doing?* For 'two hours that are gone and paſt, 'muſt

'must I ruin my Friend? For failing 'an apointment, must I undo him for 'ever?' The *Orator* must obſerve here to pronounce theſe words, *you have not conſulted your own Conſcience and Honour; you have not recollected your ſelf upon the Queſtion*, with as *loud a voice* as is commonly made uſe of in an *Apoſtrophe*, upon a ſudden diverſion of the *Speech* to a different Perſon; but the *following words* muſt be turn'd off with a *low voice*, as t'were in a *ſecret ſoliloquy* or a *private reflection*.

Upon an *Apoſtrophe*, you ought to have a peculiar regard both to the *Circumſtance* of the *Perſon* to whom you addreſs your *Speech* and to the *deſign* you have of making uſe on't; ſo that you may adjuſt the *Tone* of your *voice* to the *turn* of your *Diſcourſe* and the *neceſſity* of the *figure*. For Example. *Firſt*, when you ſpeak to *inanimate things*, you muſt raiſe your *voice* above an ordinary pitch or a common *tone*, as you would to people that are very *thick of hearing*. And without doubt *Cicero* himſelf ſpake with

an

an *uncommon Accent* upon that fine *Apoſtrophe*, in his *Speech* for *Milo*, to this purpoſe. 'I call you to witneſs, 'you little Hills and Groves of *Alba*; 'and you Altars alſo of the *Albans*, 'that were once of the ſame Religion 'and *Antiquity* with thoſe of the *Ro-* 'mans: Which, *Clodius* being hurried 'on with Sacrilegious Madneſs and Am- 'bition, has now cut down and de- 'ſtroyed, to lay the Foundation of 'all his curſed Practices, and has pro- 'phanely buried them under the Weight 'and Oppreſſion of his own prodigious 'Buildings, *&c.*'

Secondly; This holds alſo in an *Apoſtrophe* to *God*. For, as you raiſe your *voice* to a proportionable height when you would be *heard* a far-off, and reach the utmoſt *Ear* of your *Audience*: So, when you ſpeak to the great *Divinity* that ſits upon his Throne in *Heaven* above, you ought to do't in a *higher ſtrain* and a *loftier tone* of the *voice*; than if you were only a ſpeaking to *Men* here on *Earth*, that are even as *low* as your ſelf, upon the ſame *Turf*

and

and *Level* And with this *elevated Accent* too, we muſt read all thoſe happy turns and *Apoſtrophe's*, which we meet with in the *Perorations* of the *Firſt Catalinary*, of the *laſt Oration* againſt *Verres*, and of *Pliny*'s *Panegyrick* to *Trajan*.

Upon a *Dialogiſm*, or *Conference*, where *two Perſons* are brought in as 'twere *Dialoguing* one another, one of 'em moving the *Queſtion* and t'other making the *Anſwer*, you muſt change your *voice* by turns, as if *two Men* were really talking together. We have an example of this, in the *Dialogiſm*, which *Cicero* makes uſe of in his *Oration* for *Plancius*; where he firſt perſonates *Laterenſis* ſpeaking for *himſelf* and complaining againſt the People for prefering *Plancius* before *him* to the Commiſſion of *EDILE*; and then brings in *Plancius* as it were anſwering his *Competitor*'s *Objections* and juſtifying the *Election*, in a feigned Conference betwixt the *two Candidates* for the Office. *The People have not judg'd right.* But they have judged. *They*

ought

ought not to have done ſo. But they have don't. *I cannot endure it.* But many better Men of the wiſeſt and moſt Illuſtrious Citizens have endured it before you: *&c.* And that *dialogiſm* in his *Oration* for *Flaccus*, upon the Examination of *Aſclepiades* againſt him, is of the ſame quality and requires the ſame change of the *voice.* '*Let's hear* Sex-'tilius, what he has to ſay. *I have not* '*brought him a long with me*, ſay you. 'Produce his Papers and Accounts then 'in *Court. I have not brought them neither.* 'Where are your Brothers? Let them 'appear at leaſt. *I have not Subpœna'd them* '*hither for Witneſſes.* Why then, ſhall 'we take that for a Crime or good 'Evidence, whatever *Aſclepiades* alone, 'a Man of a notorious character, ſhall 'pleaſe, forſooth, to charge upon us 'without any Account, Credit or Au-'thority? Upon theſe *Conferences* and *Rencounters*, we muſt always obſerve to *pronounce* the *Anſwer* with a *different Tone* from the laſt Cadence of the foregoing *Queſtion* and *Objection.*

In

In the *Figure* call'd *Epimone* by the *Greeks*, and which *we* may call *Inſiſtance*, whereby the *Orator* preſſes his *Adverſary* to a pinch and dwells upon it; *inſiſting* ſtill upon the ſame argument, and expreſſing it home to him ſeveral ways over and over till he ſeems aſham'd of it, and confounded at the Repetition: Here the *Orator* muſt make uſe of a *brisk*, *preſſing* and *inſulting voice*, where he lays the main ſtreſs of his Speech and clinches it upon the *hearers*. As when *Tully* ſays in his *Oration* for *Ligarius*: 'What did you, '*Tubero*, in the Battel of *Pharſalia*, 'with your Sword drawn there? Againſt 'whoſe breaſt did you direct the point 'of it? What was the ſenſe of your 'Weapon, the deſign of your Arms 'the intention of your appearance? 'Where were your thoughts, your 'wiſhes, your deſires, your expectati-'ons? What meant thoſe Eyes, that 'Zeal, that Paſſion, that Hand, that 'Weapon? But I urge the thing too far 'upon him: The young Man is aſham'd, 'and in Confuſion at the Conviction; 'I'll ſay no more. And ſo likewiſe

when

when *Craſſus* was a pleading in *Court* againſt the lewd *Debauchée*, *BRUTUS*, ſeeing the *Corps* of *Junia*, the *Old Matron* and mother of his Family, carried By at the ſame time in publick pomp and Parade to her Grave, took occaſion to ſay thus to that diſſolute *Spark*. 'What do *you* there, you looſe and 'lazy *Brutus*; What *news* would you 'have that venerable *defunct* carry of 'you, to your *Father* in another world? 'What do you pretend ſhe ſhould ac-'quaint the Illuſtrious Dead withall, 'whoſe *Images* you ſee born before her '*Hearſe*? What ſhall ſhe ſay to your '*Grand-Fathers*, and eſpecially to the 'famous *Lucius Brutus*, whom the peo-'ple are beholden to for aſſerting 'their Liberties and freeing them 'from the Government and Tyranny 'of *Kings*? Upon what noble Study, 'upon what glorious deſign, upon what 'Virtue ſhall ſhe tell 'em you employ 'your Time? *Upon Emprovement of* '*your Eſtate?* That's below your Cha-'racter, and does not become your 'Nobility: But ſuppoſe it *did*, you 'have not a foot of Land left; you 'have ſpent it all in *Debauchery* and

'Ex-

'Extravagance. *Upon the knowledge of*
'*the Law?* That would be to follow
'the footſteps of your *Father* indeed
'and to inherit his Glories; but ſhe'll
'ſay you have ſold your Houſe, and
'not reſerv'd among all the *Moveables*
'ſo much as your *Father*'s *Chair*, out
'of which he ſpake ſo many *Oracles*.
'*Upon the Exerciſe of Arms*? But you
'never ſaw a *Battle* fought ſave only
'in *Paper* and *Picture*. *Upon the ſtudy*
'*of Eloquence*? But you do not know
'the very *Fudiments* of *Rhetorick*: And
'if you have any thing of a *voice*, or
'a faculty at *Pratling*, you employ it
'all to your own diſadvantage, and
'make a trade of your foul calum-
'nies and bawdy expreſſions. Infa-
'mous creature! Dare you then be-
'hold the day? Dare you look upon
'this Aſſembly? Dare you ſhew your
'head now in the *Court*, in the *Town*,
'in the buſineſs or Converſation of
'Men? Is not your Conſcience ſtruck
'with Horror; does it not fly in your
'Face, when you caſt your Eyes upon
'that dead *Body* there, and thoſe Images
'which have not the leaſt hope left of
'finding, either any imitation of 'em in

, your

'your manners, or any place for 'em 'in that which was once your Houſe? This *Figure* that great *Orator*, as *Tully* ſays, did attend and enforce with a *Pronunciation* wonderfully *Grave* and *Preſſing*, *Solemn* and *Clinching*.

Upon a *Parrheſia*, or the *bold Figure* of taking the *liberty* to ſay every thing we have a mind to ſay, let the danger be what it will, where there's any confidence in the *Cauſe*, or any fear of loſing the Point, our *voice* muſt be *full* and *loud*, as upon theſe words of *Tully* in his *Oration* for *Ligarius*. 'O admirable Clemency; worthy of 'eternal praiſe, honour and memory. '*Cicero* has the boldneſs now before '*Cæſar* to confeſs *himſelf* guilty of a 'Crime, for which he cannot endure 'another ſhould be falſly arraign'd, nei-'ther does he fear the private reſent-'ments of his *Judge* for't. See how 'undaunted I am now, upon the con-'fidence of your Goodneſs. See the 'great lights of Generoſity and Wiſ-'dom that countenance me from your 'Royal Aſpect. I will raiſe my *voice*

'as

'as *loud* as I can, that all the People 'of *Rome* may hear me. The War 'being begun, Sir, and almoſt ended, 'I went over to your *Enemy*'s *Camp* be- 'fore the finiſhing ſtroke of it, upon 'my *own choice* and without any *Com-* 'pulſion. The *voice* muſt be as *round* and as *frank* too, when the *Lawyer* is forc'd to *plead* in *private* and *Speaks* things that he would have the whole world *hear*; as in theſe words of a *Famous Counſellour*, ſpoken ſometime ſince in the *Parliament of Paris*. 'This 'Audience will either deliver *France* 'from the upſtart Monſters that are 'bred here to deſtroy it: or elſe, if 'their cunning *Policies*; if their tricks 'of ſlight and artifice, if their reports 'that are ſpread abroad bear up and 'take: I ſay it *aloud* (They have 'found out the way to ſhut up the 'Gates upon us; but my *voice* ſhall ring 'to the *Four Corners* of the Kingdom: 'And I will tranſmit it now to Poſteri- 'ty, which will judge without Fear and 'Prejudice, who have been the beſt *French-* 'men, the Trueſt Subjects, and the moſt 'deſirous of leaving their Country a Li-

'berty

'berty after them, like unto that which 'we have recieved from our *Anceſtors*:) 'I ſay it *aloud* then, and will raiſe 'my *voice* to the utmoſt effort of it; '*They* will do us more miſchief yet than 'ever they did or we are aware of.' Where it is eaſie to perceive with what *Paſſion* and *Height of Voice* the *Orator* ſpake thoſe words, and how he *pronounced* himſelf with the *boldeſt Elevation*.

Upon a *Climax*, or a *Gradation*; where the *Diſcourſe* climbs up by ſeveral *clauſes* of a Sentence to a *Period* or Full Point; 'tis manifeſt that the *Voice* muſt be rais'd accordingly by the ſame degrees of *elevation* to anſwer every *ſtep* of the *Figure*, till it is at the utmoſt *height* of it: as upon this *Climax* of *Cicero*'s in his laſt *Speech* againſt *Verres*. 'To lay a *Roman Citizen* by the Heels, 'and in Irons, is a bold attempt; to 'whip him, an Abominable Crime; to 'put him to Death, a notorious piece 'of *Parricid*. What ſhall I ſay of exe-'cuting him upon the *Croſs*? I can-'not find a word to expreſs ſuch a

'wicked

wicked horrible attempt.' And upon another, in a *Remonſtrance* to the *City of Paris*, after the death of *Henry the Third*. 'Thou could not endure ſo *Debonnaire* 'and Gallant a *King*. What do I ſay, 'could not endure him? 'Tis far worſe 'than ſo. Thou baniſh'd him his *Town*, his '*Houſe*, and his *Bed*. What *Baniſh'd* him? 'Thou purſu'd him, What *purſued* him? 'Thou *murther'd* him; thou *canonized* 'his *Aſſaſſinator*, and made *Boneſires* 'and *Illuminations* upon his *Death*.

Upon an *Apoſiopeſis*, or *holding one's peace* and concealing what might be *ſaid* farther in the matter, the *Orator* muſt *lower his voice* a *tone* or two, and pronounce the foregoing words that introduce it with the *higheſt Accent*; as in this of *Demoſthenes* for *Cteſiphon*: 'For I can ſay of my ſelf.——— 'But I will not ſay any thing *piquant* 'or *ſevere* at the beginning, though 'every body ſees he is come to accuſe 'me of *Alacrity* and *Lightneſs of* '*Heart*.

In a *ſubjection*, where ſeveral *queſtions* are put and an *anſwer* made to every one of them, the *Orator* muſt *vary his voice*, and give the *Interogation* one *Tone*, and the *Anſwer*, *another*; either pronouncing the *demand* higer and the *anſwer* lower, or on the contrary; as when *Cicero* ſays in his *Oration* for *Flaccus*. 'And indeed, *Sirs*, to what other 'aſſiſtance ſhall I apply my ſelf now? 'What other help ſhall I beg? What 'other Power ſhall I implore? Shall I 'addreſs to the *Senators*. The *Senate* 'it ſelf craves your aſſiſtance, and 'know, that you alone have the power 'to confirm their authority. Shall I 'addreſs to the *Roman Knights*? you 'that are Heads of that *order* here, 'know the ſentiments of all the reſt. 'Shall I addreſs to the *Commons*? They 'have given up to you all their power 'and authority of judging our Af-'fairs. And in this again for *Sylla*. 'When the *Plot* grew high, and all 'things were ready for a diſpatch, where 'was *Sylla*, I pray? Was he at *Rome*? 'Nay, he was a great way off from that 'place. Was he in thoſe Legions and

'Forces,

'Forces, which *Cataline* went about to 'raiſe? He was yet further off ſtill. 'Was he in the field of *Camertus*, of '*Picenum*, or of *Gaul*? Whither did 'the fury of this Conſpiracy tranſport 'him; What places did he invade, or 'whoſe minds did he infect there? 'Nothing more falſe. He was then at '*Naples*, in that part of *Italy* which 'was not in the leaſt ſuſpected.

In an *Antitheſis*, he muſt diſtinguiſh upon both the *contraries*, and pronounce the *firſt* of 'em with a different *Tone* from the *latter*; *this* with a *louder Accent* than *that*, to ſhew the oppoſition betwixt the *one* and the *other* and to adjuſt the *voice* to the *Contrariety*, as in this example of it in the *ſecond Catalinary*: 'If we will but compare *both* '*parties*, and weigh the Juſtice and the 'Reaſons of the *one* againſt the *other*, 'we ſhall find how inconſiderable our 'Enemies are and how eaſie it is to 'conquer them. For modeſty fights 'on *this ſide*, and impudence on *that*: '*Here*'s purity of manners, there *Im*-'*purity*; *Here*'s Faith, *there* Fraud; '*Here*'s Piety, *there* Wickedneſs;

'*Here*'s Conſtancy, *there* Fool-hardi-
'neſs; *Here*'s Honour, *there* Infamy;
'*Here*'s Continence, *there* Luſt. *Here*,
'in fine, Juſtice, Temperance, Cou-
'rage, Prudence and all kind of *Virtues*
'are in Confederacy, and contending
'with Injuſtice, with Luxury, with
'Cowardice, with Temerity and all
'kind of *vices* got a head together upon
'the *Rendez vous*. *Here* Abundance makes
'War upon Neceſſity, Reaſon diſputes
'it againſt Madneſs, Good Senſe a-
'gainſt Folly, certain Hope againſt Deſ-
'pair and Aſſurance againſt Uncer-
'tainty. And if the hearts of Men
'ſhould fail 'em now, in ſuch a fa-
'mous *Rencounter* as this, would not
'the *Gods* declare themſelves in fa-
'vour of ſo juſt a Quarrel, vindicate
'your *Cauſe* againſt the fouleſt of
'Crimes, and give *thoſe Heroick virtues*
'of *yours* the victory over *theſe abomi-*
'*nable vices* of a *Conſpirator*?

Upon the *figure* which the *Greeks* call *Anadiploſis*; That is to ſay, a *redoubling*, or an immediate *repetition* of the ſame word: As, 'It was, it
'was a virtue formerly in this *Com-*
'*monwealth*,

'*monwealth*, &c. The *Senate* knows all 'this, the *Conſul* ſees it, and yet *Ca-* 'taline lives: Nay he does not only '*live*, but comes into the *Senate* too, '&c. And nevertheleſs, you *live*; and '*live*, not to forſake, but to confirm 'your preſumption and impudence; '&c. He has reign'd three and twen- 'ty years now, and reigns ſtill with 'ſo much Inſolence, that he never 'abſconds for't. The *Orator* muſt give the ſame *word repeated* here a different ſound, and pronounce it the *ſecond* time over far *louder* and *ſtronger* than at the *Firſt*.

In an *Anaphora*, where one and the *ſame word* is repeated over and over in the *beginning* either of ſeveral Sentences one after another, or of ſeveral clauſes of the ſame Sentence; as it is in the *Oration* for the *Manilian Law*: 'A witneſs of it is *Italy*, which 'the Conquerour himſelf confeſs'd was 'owing its deliverance to *Pompey*'s Bra- 'very and Council: *A witneſs* of it is '*Sicily*, which he ſav'd from a Thou- 'ſand imminent dangers that begirt it

'on all ſides, by the Wiſdom of his 'Conduct and the quickneſs of his Diſ-'patches, without ever ſtriking a blow 'for't: *A witneſs* of it is *Africa*, op-'preſs'd with the numerous Armies of 'the Enemies, where he made the Field 'flow with the Blood of the Slain: *A* 'witneſs on't is *France*, &c. And in the ſecond *Philippick* again: 'My Con-'ſulſhip does not pleaſe MARK 'ANTONY at all; but this is 'my Glory, that it has *pleas'd* all ho-'neſt Men. It *pleas'd P. SERVILIUS*, 'whom I name the firſt as the oldeſt of 'the *Conſuls*, and the laſt that died in our 'Time It *pleaſed Q. CATULUS*, 'whoſe Credit and Authority will ne-'ver die in this Commonwealth. It 'pleaſed the two *LUCULLUSES*, 'M. CRASSUS, Q. HORTEN-'SIUS, L. MURÆNA, that 'were *all* then appointed to the *Conſa-'lar Dignity*. It *pleaſed* ſeveral others 'alſo, whoſe Reputation will always 'be had in Honour and Veneration of 'the *Republick*. He muſt pronounce the *word* here *repeated*, always with the ſame *Accent* and *Sound*; but in a dif-

ferent

ferent manner from the *Pronunciation* of all the *other parts* of the *Period*, to give the *Figure* its due *Emphaſis* and *Diſtinction* in his Diſcourſe, upon the *Repetition* of the *ſame words*. And ſo again in an *Epizeuxis*, when the *ſame word* is reiterated ſeveral times over one after another at the *end of Sentences*, he muſt likewiſe humour the *Emphatical Redoubling* of the word, with the *ſame Accent* of his *Voice*; as it is in the ſame *Philippick* above mentioned: 'You lament the loſs of three Ar-'mies of *Romans* that were *ruined*. 'Twas *MARK ANTONY ruined* them. You reſent the *Death* of 'ſo many Noble and Famous Citizens '*deſtroy'd*. 'Twas *MARK ANTONY deſtroyed* them. The Authority of the *Senate* ſuffers extremely, and 'is *intrenched upon*. 'Tis *MARK ANTONY intrenches upon't*, and 'does it this Diſgrace, *&c.* Or when ſeveral *words* are repeated over and over again, as they are in the *Seventh Philippick*: 'What! *Sirs*, when you de-'creed ſuch great and juſt honours to '*Young Cæſar* for raiſing an Army a-

'gainſt *MARK ANTONY*;
'did you not then declare *MARK*
'*ANTONY an Enemy to the Com-*
'*monwealth*? When you order'd the
'Thanks and the Praiſe of the Whole
'Houſe to be given to thoſe old Diſci-
'plined Soldiers that liſted themſelves
'Voluntiers in *Caſar*'s Service and fol-
'lowed him to the War; did you not
'then declare *MARK ANTONY*
'*an Enemy to the Commonwealth?* And
'when you promis'd a reward to the
'ſtrongeſt Legions for coming over to
'us from *Antony*, that uſurp'd the
'Title of *Conſul* and was our vowed
'Adverſary; did you not then declare
'*MARK ANTONY an Enemy*
'*to the Commonwealth, &c.*

CHAP.

CHAP. XI.

Of the Pronunciation *of* Words *and* Sentences.

Sentences commonly consist of two principal Parts, that are link'd together with certain *Particles*; which the *Grammarians* call *Causals*, *Copulatives*, *Conditionals*, *Comparatives*, *Relatives* or *Adversatives*: But they are not *All* of the *same measure* and *lenght*.

For there are *some Sentences* very *short*; each part of which is but a *simple expression* and consists only of *one single Proposition*; as these of *Malherbe*.
'He died young, but he died happy.
'His Friends have not had him long,
'but his Death is the greatest Trouble
'and Grief they ever had for the
'Love and the Loss of him. He has

'enjoyed the *Sweets* of the World on-
'ly for a little while, but he never taſt-
'ed the *Bitters* on't. He has not taken
'a *long Walk* but he went only upon
'*Flowers.*' Whatever Life has of Rug-
'ged, or of Harſh, *Piquant* and Unea-
'ſie, was to come in thoſe years which
'he has not lived to ſee. Thoſe *Periods*
may not only by *pronounced* with *one Breath*; but can hardly be *pronounced otherwiſe*, without *prejudice* to the *expreſſion.*

There are *ſome Sentences* again, *longer*; as thoſe in the ſame *Author.*
'Look upon the World as a Place
'where you will be loſing ſomething
'every Day, till you have loſt *All* and
'have no more to loſe; and with thoſe
'Meditations prepoſſeſs your dear Soul,
'that, having its Original from *Hea-*
'*ven*, it will one Day have the happi-
'neſs to return *thither.* And thoſe may be *pronounced* all at a *Breath* too, if the *Voice* be naturally *good* for any thing: and however, you ought alſo to do it as well as you can; for a *Period* ſo pronounced looks *rounder*, and ap-

pears

pears with more *Beauty* and *Force*, than it would do upon *ſeveral Breathings* by fits. For this purpoſe, you muſt make it your main Buſineſs to acquire a *long-winded Habit* by Study and Exerciſe: but that muſt be done by degrees: For *Nature* is not chang'd in an inſtant from a *ſhort Breath* to a *long one*. *Nature* indeed is abſolutely neceſſary in the matter; but *Art* alſo can do much towards the accompliſhing of this end: and we read in the *Bibliotheca* of *Photius*, that *Demoſthenes*, who had naturally a very *ſhort Breath*; finding that he had need of a very *long one* to ſpeak upon Publick Occaſions, gave *Neoptolemus* the *Stage-player*, and a great *Actor* of *Comedy*, a *thouſand Drachms* to teach him this *Art*; which he became Maſter of at laſt to perfection by the force of Practice and by exerciſing himſelf upon all the difficulties of *Reſpiration*. You muſt likewiſe exert your Faculties, as *he* did, and neither ſpare any time, nor pains, nor coſt, to make your ſelf *long-winded* and an *Orator*.

There are other *Periods* that have a longer *Train* yet, and take a larger *Tour* than either of the former; which you cannot *pronounce* without taking your *Breath* once or twice; as this of St. *Bernard* for inſtance. 'As it is 'prejudicial to one's Health to take 'Food and not to digeſt it, becauſe 'Crude and Indigeſted Meats create ill 'Humours, and do not nouriſh, but 'clog and corrupt the Body: So when 'the Stomach of the *Soul*, that is, the '*Memory*, is fill'd with a great deal of 'Knowledge; if this Knowledge be 'not well digeſted by the warmth of '*Charity*; if it do not diffuſe it ſelf after 'that through the *Arteries* and *Marrow* 'of the *Soul* and paſs into the *Manners* 'and *Actions* of Men; and if it does not 'become *good* it ſelf upon knowing 'what is good, and what goes to the 'making of a good Life; does not *this* '*Knowledge* turn into *Sin*, as *that Nu-* '*triment* does into *bad Humours*?' You muſt pronounce the *firſt part* of that *Period* without ever taking *Breath* for't; but you cannot pronounce the

ſecond

ſecond in the ſame manner: So that you ought rather to make a *pauſe* upon't, than force your *Voice* to an Abſurdity and run your ſelf quite *out of Breath*; which would be very *ungenteel* and *indecent*. Only you muſt take care by the Way to *ſtop* in proper and convenient Places: that is to ſay, after *two Points*, a *Colon*, or a *Semi-colon*, or at leaſt after a *Comma*; for to do it otherwiſe, or *oftner*, would be a thing extremely *diſagreeable*. Nothing is more *untoward*, and *uncourtly* than to break off in the *middle* of a Word an Expreſſion.

In fine, there's another ſort of *Periods*, that the *Rhetoricians* call *Spiritus*; which have not the ſame Order, Scope and Compoſition of thoſe Sentences that are properly called *Periods*, but noly couch and contain a great number of *Articles*, ſimply propounded all in the ſame manner; as this of the aforeſaid *Father* again for an Example: 'Let your *Spirit* reſt upon thoſe *Pre-* 'lates who fear nothing but *God*, and 'Hope nothing but *God*: Who being

'ſent

'ſent into Provinces, go not after *Gold*,
'but follow *Jeſus Chriſt*: Who do not
'believe their Miſſions to be for a
'*Money-Bank*, but ſeek the Fruits of
'their labour for *God*, and no Preſents
'for *themſelves*: Who are, a *John Bap-*
'*tiſt* to *Kings* and *Princes*; a *Moſes* to
'*Ægytians*; a *Phineas* to *Fornicators*;
'an *Elias* to *Idolaters*; an *Eliſha* to
'*Niggards*; a *Peter* to *Liars*; a *Paul*
'to *Blaſphemers*; a *Chriſt* to *Mercena-*
'*ries* and *Mony-changers*: Who do not
'deſpiſe the People, but inſtruct them:
'Who do not flatter the *Rich*, but rebuke
'them: Who do not oppreſs the *Poor*,
'but relieve them: Who do not dread
'the Menaces of Princes, but contemn
'them: Who do not go into their
'Aſſemblies in Trouble, nor come out
'again in Anger: Who do not *rob*
'Churches, but *reform* them: Who do
'not pick People's Pockets, but comfort
'their Hearts and correct their Vices:
'Who take care of their own Reputa-
'tion, and bear no Malice to another's:
'Who love Prayer and apply them-
'ſelves to Devotion: And who, in
'all Affairs of the World, have more
'confidence in their Prayers, than in

'their

'their Induſtry and Labour, whereby
'their Diſcourſes may be Edifying;
'whereby their Lives may be Juſt;
'whereby their Preſence may be Agree-
'able; whereby their Memories may be
'Bleſſed: Who render themſelves A-
'miable, not by *Words* but by *Deeds*;
'and Venerable, not by *Pomp* or *State*,
'but by their *Actions*: Who are Hum-
'ble with the Humble, and Innocent
'with the Innocent; but rebuke the
'hard-hearted with boldneſs and ſeve-
'rity; who reprimand the Wicked with
'Authority, and who render to the
'Proud according to their Deſerts:
'Who neither inrich themſelves, nor
'their Parents, nor their Officers with
'the Portion of the Widow and the
'Patrimony of the Crucifi'd; but who
'give *gratis*, that which they received
'*gratis*, and do *Right* out of meer good
'Will to them that ſuffer *Wrong*: Who
'teſtifie, in fine, they have received
'the divine *Spirit*, as the *ſeventy Judges*
'did the *Spirit* of *Moſes*; who both
'abſent and preſent endeavour to pleaſe
'*you* and to pleaſe *God*; who return
'*home* to you now wearied, but not la-
'den

'laden with the Spoils of Nations; and 'who do not glory in having brought 'away with them the moſt curious and 'pretious things of the Countries whi-'ther they were ſent, but in leaving 'behind them Peace to *Kingdoms*, Laws 'to *Barbarians*, Quiet to *Monaſteries*, 'Order to *Churches*, Diſcipline to the '*Clergy* and a People Juſt to *God.*' In ſuch *Periods* as thoſe, you are upon no force at all to ſtrain your *Lungs*; for you may take your *Breath* as often as you ſhall have occaſion, and make an *equal pauſe* at every *Article* they contain; there being no manner of Reaſon why you ſhould not make a ſtop upon *one* as well as *another*. So much for what concerns the *Breath* and its *Pauſes*; when and where it is to be taken upon all ſorts of *Periods*. As for what remains to be ſaid of it, I think the *Orator* would do well to obſerve the following Rules.

You muſt not diſtinguiſh the *parts* of a *Period*, as if there were more *Periods* than one in a Sentence; and yet you muſt make ſome Diſtinction too, that the

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Auditor may more eaſily diſcover the *ſeveral Clauſes* of it one from another: But this is to be done eſpecially, when the *Period* is *longer* than ordinary; otherwiſe the *Mind* and the *Memory* of thoſe that hear you, and perhaps your own faculties too, would be *confounded*: and the *Period*, tho' never ſo well turned, would perplex the *Pronunciation* and appear embaraſſed by the *length* of it. However, when there are ſeveral *Clauſes* in a *Sentence* and every one of them requires a peculiar diſtiction for ſome reaſon or other; you would do well to diſtinguiſh them by the *Pronunciation*, but without taking your *Breath* for all that, except there be ſo many of 'em, that one ſingle *Reſpiration* cannot ſerve all their Turns, nor reach the end of the wole *Period*. *Cicero* without doubt obſerved that upon this *Period* of his *Oration* for the *Manilian Law*. 'What 'a ſhamefull thing is it, Sirs? That he 'who Maſſacred ſuch a vaſt Number of 'our *Citizens* in one Day throughout all '*Aſia*, in ſo many *Cities* there, at a '*Word's* Warning and upon one ſingle '*Diſpatch*; has not only not condign'd

'Puniſhment

'Puniſhment yet for ſo barbarous a 'Crime, but has reigned now *three and* 'twenty *years* ſince that *Butchery*: and 'reigned too with ſo much Inſolence, 'that he neither lurks for it in the King-'dom of *Pontus* nor in the obſcurity of '*Cappadocia*; but Hectors in the Inhe-'ritance of his Fore-Fathers, braves 'you in our own Kevenues, and 'appears in lhe open Light of all '*Aſia*.

'Tis proper to make a *pauſe* upon every *Period*, but it muſt be a very *ſhort* one upon *ſhort* ones, and a little *longer* upon *long* ones: For, over and above that it very much conduces to the better diſtinguiſhing of *Periods* among themſelves, and does not a little aſſiſt the *Underſtanding* and the *Memory* of the *Hearer*; it is almoſt incredible how it alſo *reinforces* the *Lungs*, the *Breaſt* and the *Arteries* of the *Speaker*: And if you do but practice this *Rule* you will find the benefit and advantage of it by Experience. I would adviſe you alſo to take care to begin the *following Period* always a degree *lower* than you concluded

cluded the *first*; which will both contribute to the *variation* of your *Voice* and to the *reinforcement* of your *Organs*. Sometimes on the contrary; it is better to begin it with a *Tone* a little *higher* than the *Cadence* of the *last*, according as the *Orator* ſhall beſt judge of the Nature and the neceſſity of the *Subject*: which will ſerve alſo to *vary* even the *variation of the Voice* it ſelf; for you muſt not do't always on the *ſame faſhion* or in the *ſame Key*.

There's another Obſervation yet which I have to make here. 'Tis this. When you have a *Period* to Pronounce that requires a great *contention* or *elevation* of the *Voice*, you muſt moderate and manage your *Voice* with good Conduct upon *thoſe Periods* that preceed it; leſt by employing the whole *force* of it upon *thoſe*, you be ſpent and conſtrained at laſt to pronounce *this languidly*, which requires more of *vigour*, *vehemency* and *effort*. 'Tis this Goverment that *Roſcius* and *Eſopus*, two of the famouſeſt *Actors* the *Romans* ever had, very well obſerved; as *Tully* takes notice in his *third Book of the*

the Orator. For *Roſcius* did not rehearſe *theſe Verſes.*

The brave Warrior's noble Choice and Shield,
Is Honour, not the Booty of the Field.

with all the *vehemence of Action* and *Geſture*, that he might have done; but altogether *ſimply*, with *moderation* and *conduct*, to the end that falling immediately upon this *exclamatory Period*;

What is't I ſee! he comes Arm'd,
Even into our very Temples!

he might *act* it more *earneſtly*, repreſent it more *ſtrongly*, and accent it with *greater Admiration* and *Aſtoniſhement.* And *Eſopus* did not pronounce *theſe* Words,

Where ſhall I find Relief?
Or whither ſhall I fly?

with all the *cotention* of *Voice* and *Accent* within the compaſs of his Power; but *ſoftly* or *languidly*, and without any im-

immoderate *Action* at all; having a Regard all the while to what immediately follows;

But, O Father, O Country,
O House of Priam!

which he could not have ſpoken with all neceſſary *Exclamation*, if he had already ſpent himſelf and as it were exhauſted his *Voice* beforehand upon a *former Emotion and Violence.* Thus *Painters* repreſent *ſome Parts* of a *Piece* with *Shades* and *Diſtances*, to ſet off *others* with greater *Light* and *Advantage* and to make them *bear* ſo *Maſterly*, that one would almoſt ſwear they *ſtood out* of the *Picture* and have *Life.*

From *Periods* and *perfect Sentences*, I come now to *Words. Firſt*, you muſt obſerve to *pronounce* them according to *common Cuſtom* and the *ordinary converſation* of thoſe that *ſpeak well.* In every *Country* or *Province*, they are certain *vicious Pronounciations* and *Dialects*, that are peculiar to particular People; either for the *Quantity* of *Syllables*, as we find where they pronounce the firſt *Syl-*

lable

lable of *VALET*, of *HABIT*, of *PAPIER*, *long*, and the firſt of *Teſte*, of *Paſte*, &c. *ſhort*; or, for the *Sound* of *Vowels*, as there are ſome People make uſe of an *e Open*, or *Neuter*, inſtead of an *e ſhut* and *Maſculine*, in the Words *MERE*, *PERE*, *FRERE*; or, for the *Eliſion* of an *e*, where it ought not to be *left out*, as there are ſome ſay *PARL'IL*, inſtead of *PARLE-T-IL*; or, for the *Addition* of an *e* at the *Beginning* of a Word, where it ought not to be us'd, as there are ſome Places where they both ſay and write *L'ESPLENDEUR*, *L'ESCANDALE*, *L'ESPHERE*; or, for the *s* which ſome People *inſert* where it ought not to be *inſerted*, writing and pronouncing *CONSTRAINDRE* for *CONTRAINDRE*; and which they *omit* again where it ought not to be *omitted*, as in *JUSQUES* and *PRESQUE*, pronouncing them *JUQUE* and *PREQUE*; or, for the *Letter* h; which ſome do not *pronounce* with an *Aſpiration*, where it ought to be *pronounced* harſhly; as *they* that ſay *L'HAZ-*

L' HAZZARD, L' HARANGUE, L' HALEBARDE. There are alſo many more *Corruptions* crept into vulgar Heads, and *talkt* into *Cuſtom* among the common People in *City* as well as *Country*, not excepting even *that* where the *Court is kept*: For you ſhall meet with a *falſe Pronounciation* now a days at *Paris* as well as you might have done formerly at *Athens*. But a Man that ſpeaks *in Publick* ought carefully to avoid all thoſe *Faults* abovemention'd, for Fear of being laugh'd at and treated with the Contempt of a *fleering Auditory*; which was the *Sophiſter Pauſanias*'s Misfortune, of whom *Philiſcus* writes that he ſpake *coarſely*, And pronounced his Words very *groſs* and *corrupt*; making *long* Syllables *ſhort*, and *ſhort* ones *long*; for though he was an *eloquent Perſon* in all other Reſpects, a *ready Wit*, and famous for *ſpeaking off Hand*; he was compared yet for his *unhandſome Pronounciation* to a *Cook* that could not dreſs good Meat well when he had it in his Hands, and made but a very bad Diſh of the beſt in the Market. For this Purpoſe; he muſt converſe

verſe as much as poſſible with *Perſons* that ſpeak better than *himſelf*; obſerve their *Pronounciation* ſo nicely as to make it his *own*; and not only not be aſham'd to ask their Advice, upon a *Doubt* how to pronounce ſuch and ſuch *Words*; but deſire them alſo to ſet him right at every Turn, if he chance to *blunder* and be *out* in the *Pronounciation* of other *Words*, where he makes *no Scruple* at all: ſo that by little and little he may *poliſh* his *Speech* to that Perfection at laſt in good Converſation and *private Diſcourſe*, that not a *Word which drops from his Mouth* ſhall fall into *Contempt* or diſoblige his *Hearers* in *Publick*.

My *next Obſervation* is this, That he muſt pronounce *emphatical Words* with an *Empaſis* and a *Diſtinction*: Whether it be to *affirm* ſtrongly; as *certainly*, *aſſuredly*, *infallibly*, *undoubtedly*, *neceſſarily*, *abſolutely*, *expreſsly*, *manifeſtly*, are Words of a very *ſtrong* and *poſitive Pronounciation*: Or, to *praiſe* and *Extol*; as, *admirable*, *incredible*, *incomparable*, *ineffable*, *ineſteemable*, *glorious*, *glittering*, *pompous*, *triumphant*, *illuſtrious*, *heroick*, *auguſt*,

auguſt, *majeſtic*, *adorable*, are Terms of *Honour* that muſt be pronounced with a *magnificent Tone*: or to *diſpraiſe* and *deteſt*; as *cruel*, *heinous*, *wicked*, *deteſtable*, *abominable*, *execrable*, *monſtrous*, which are all to be pronounced with a moſt *paſſionate* and *loud Voice*: or, to *complain* and *lament*; as *unfortunate*, *miſerable*, *fatal*, *mournful*, *pitiful*, *deplorable*, *lamentable*, are all *ſorrowful Words*, and require a *melancholy Accent*. He muſt alſo *lay* more Streſs upon *Words of Quantity*; as, *grand*, *high*, *ſublime*, *profound*, *long*, *large*, *innumerable*, *eternal*; as well as upon *Words of Univerſality*; as *all the World*, *generally*, *every where*, *always*, *never*: Here the *Pronounciation* muſt be pois'd to a certain *Gravity* and *Height* of *Accent*. As for thoſe Terms of *Extenuattion* and *Slight*; as, *pitiful*, *inſignificant*, *little*, *low*, *mean*, *deſpicable*, *feeble*, he muſt pronounce 'em with a very *low*, *leſſening*, *abject Voice*, and an *Accent* of the greateſt *Scorn* and *Diſdain*. For the Purpoſe: If a *Divine* a *preaching*, ſhould introduce a Soul labouring under the Senſe of many great Infirmities, and ſaying: *When I ſearch'd into the Faith of my Heart, I found it ſo weak,*

weak, ſo imperfect, ſo languiſhing, &c. To ſpeak that Reſentment with an *elevated Tone* or an *great Contention* of the *Voice*, would be a *ridiculous Pronuounciation*, and contrary to the very *Nature* of Things, as well as the *Rules* of Senſe, Reaſon and Reflection. For thoſe Words of *weak, imperfect, languiſhing*, require a *doleful Accent*, an *Accent* of *Moan*, and a *low* as well as a *ſlow Voice*. This Diſtinction of the *Pronounciation*, beſides that it is more agreeeble to the Things ſignified by ſuch Words, will ſerve over and above for the *Variation of the Voice*, which the *Orator* muſt always make it his Buſineſs to obſerve.

To *conclude* this *Diſcourſe*: I ſhall add, that you muſt keep up your *Voice* ſtill to an *audible Height* upon the *Pronounciation* of the laſt *Words* of the *Period*; ſo that they may be as *well*, not to ſay better *heard* than the *reſt*: But this is to be done chiefly, when thoſe final Words are compoſed of *Syllables* that make but a *weak* and a *dull Sound* of *themſelves*. For if your *Period* were to conclude

conclude with these Words, *une splendeur éclatante & incomparable*; though you should not raise your *Voice* upon 'em, nor make 'em *ring* half so *loud a Peal* as you might in the *Ears* of your *Auditors*, they would not fail yet of being *heard* well enough for all that, because of the *great* and *strong Sound* which the *Letters a* and *o* make of *themselves* in that Expression. But if your *Sentence* were to end with these Words, *Ce n'est q' une figure, une type, & une similitude*; and you should pronounce 'em *faintly*, they would *die* in your own *Mouth* and never reach the *Ear* of *your* neareſt *Auditor* under your Nose, because the *Letters e, i,* and *u* have so *little* of *Sound* in *themselves*, and appear very *low* and *flat* off the *Lip*. This *Precept* upon the *Pronunciation* of the *last Words* of *Sentences* ought to be as much taken Notice of and practic'd as any other; for most of our *Publick Orators* now a Days commonly fail in this Point.

CHAP. XII.

Of Geſture *in* General.

'TIS *Time* now to come to *Geſture*, which is of no little Importance and Adantage to a Man that *ſpeaks in Publick*; for it qualifies the *Orator* to convey the *Thoughts* and the *Paſſions* of his Mind to his *Auditors* with greater Force and Delight; their Senſes being far more effectually wrought upon by *Pronunciation* and *Geſture TOGETHER*, than by *Pronunciation ALONE*. For this Reaſon, when a Man is *Hearing* a *Sermon*, he deſires mightily to ſee the *Face* of the *Preacher*; and if his *Pew* deprives him of that Happineſs, he goes Home with leſs Satisfaction, let it be never ſo *well ſpoken*. However, theſe *two Things* are not leſs important, the *one* than the *other*; and as *both Faculties* join'd together expreſs a *Thought* to per-

perfection, ſo either of them apart do not fail of expreſſing it as *well* too, though with *leſs Power* and *Vigour*. For if it is by *Speech* alone we converſe with the *Blind*, 'tis by *Geſture* alone that we can converſe alſo with the *Deaf*; and without this Faculty, we ſhould have no Commerce or Converſation at all with 'em. Beſides, *Geſture* has this Advantage above *Pronunciation*; that by *Speech* we are only underſtood by People of our *own Country* and *Lingua*; but by *Geſture*, we render our *Thoughts* and our *Paſſions* intelligible to *all Nations*, indifferently, under the Sun. 'Tis as it were the *common Language* of all Mankind, which ſtrikes the *Underſtanding* in at our *Eyes* as much as *ſpeaking* does in at our *Ears*. And no Wonder Things of *Movement* and *Action* ſhould touch us ſo ſenſibly; ſince *Painting* which has nothing of it, penetrates ſo far into our *Affections*, and imprints ſo ſtrongly, that it ſometimes ſurpaſſes the very *Force* of *Words*. Speaking alone does the main Work in the Minds of thoſe that underſtand it; but when it is deſtitute of *Geſture*, which is the

Life of all *Speech*, (as *Aſconius* ſays) it makes but a *diſpaſſionate* and a *Dead Diſcourſe*. For this Reaſon, *Pliny Junior* mentioning the *Recitations* which People in his Days made of *their Orations* and *Poems* to their Friends, either in reading 'em *themſelves*, or in having them read by *others*; ſays, that this *Reading* of them was a mighty Diſadvantage to their *Eloquence* and *Character*, becauſe the main Helps of *Pronunciation*, the *Eyes* and the *Hands*, were hinder'd by't; and that it was no Wonder if the *Attention* of their *Auditors* droop'd upon it. But on the contrary, when the *Diſcourſe* is help'd on and enforced, not only with a *Pronunciation* ſuitable to the *Subject*, but with an *agreeable* and *powerful Geſture*, it appears truly animated to a wonderful Degree of *Life* and *Vigour*: For then the *Orator* holds his *Auditor* (as it were) by the *Eyes* as well as by the *Ears*, and abſolutely engages both his *Attention* and his *Reaſon* at once: And if he ſpeaks thus to an *Adverſary* not ſo well qualified, he daſhes him out of Countenance, he confounds him with *Fear*, and overcomes him with *Shame*. *Ci-*

cero

cero discountenanced *Cecilius* with this Reflexion, when he would have pleaded against *Hortensius* in the Accusation of *Verres*, and his Ambition carried him beyond his Capacity: *Consider on't* (said he to him) *and weigh the Thing well; for in my Opinion you are in great Danger, not only to be baffled by his* Words *and his* Pronounciation, *but to have your* Eyes *dazzled too by his* Gesture *and the* Motions *of his* Body; *lest he should disorder all your Thoughts, amuse you and make you forget whatever you have to say.* And when *Cicero* again represents the Matter in his *Books of the Orator*, how *Crassus* baffled and fool'd *Brutus* once at the *Bar*, when he was pleading against him; he says, that he pronounced his Words after such a Maner that they put him quite out of Countenance; with an *Eye* so stedfastly fix'd upon him; making up all his *Gesture* against him, and confronting him at every *Turn*, as if he would have swallowed him up at a *Look* or in a *Breath.* But that this *silent Language* of your *Face* and your *Hands* may be well understood and move the Affections of those that

ſee and *hear* you; it muſt be well adjuſted to the *Thing* you ſpeak of as well as agreeable to your *Thought* and *Deſign*: beſides that it is always to reſemble the *Paſſion* you have a Mind either to *expreſs* or to *excite*. For if you ſhould ſpeak of *ſad Things* with a *brisk Look* and pronounce *Sorrow* with a *gay Countenance*; or if you ſhould affirm any Thing with the *Geſture* of a Man that were *denying* it, 'twould take away all *Authority* and *Credit* from your *Words*: No Body would believe or admire you. You muſt alſo have a Care there be nothing *Affected* in your *Geſture*; for, generally ſpeaking, *all Affectation* is *odious*: But it muſt appear purely *Natural*, as the very *Birth* and *Reſult* both of the *Things* you expreſs and of the *Affection* that moves you to *ſpeak* them. In fine, the *Orator* muſt manage his *Geſture* ſo nicely, that there may be nothing, if poſſible, in all the *Diſpoſitions* and *Motions* of his *Body*, which may offend the *Eyes* of the *Spectators*; as well as take Care that his *Pronunciation* have nothing in it, which may grate and diſoblige the *Ears* of the *Hearers*: Otherwiſe, his *Preſence*

ſence will be le *leſs agreeable* to his *Audience*, and his *Speech* it ſelf will not have all that *Grace*, *Virtue* and *Influence* which it ought to have.

But the Buſineſs of *Geſture* is far more difficult to obſerve, than that of *Pronunciation*; for a *Man* may *hear* his *own Voice* well enough when he cannot *ſee* his Face at all: and as for the other *Parts* of his *Body*, he can but ſee *them* imperfectly, how they move and keep up to the *Rules* of *good Action*. This made *Demoſthenes* betake himſelf to ſpeak his *Harangues* and his *Pleadings* before a *great Looking-Glaſs*, that he might obſerve his *Geſtures* the better, and be able to diſtinguiſh betwixt *Right* ad *wrong*, *decent* and *indecent Actions*. This method, I think, might be practic'd to purpoſe. There's only this diſadvantage in the *Glaſs*, that it always repreſents on the *left* what is on the *right*, and on the *right* what's on the *left*; ſo that when you make a *motion* with the *right Hand*, you have the *reflexion* of it, as if it were made with the *left*; which confounds the *Geſture*, and appears a little untoward: So that if

to *adjuſt* your ſelf to the *Glaſs*. you make a Motion with the *left*, 'tis true it reflects the *Geſture* as if it were made with the *right*; but then you may chance to get an *ill Habit* by ſo doing, which of all *Things* you ought to avoid. However, this Inconvenience is abundantly made up to you in the Advantage it gives you of *ſeeing* not only your *Face* in all its *Countenances*, but the *State* of your *whole Body* too in all its *Poſtures* and *Motions*: So that you may eaſily diſcover by it any Thing that is *unhandſome* and *diſagreeable* either in your *Habit* or your *Geſture*; and any *Action* again, on the contrary, that adds *Grace* to your *Perſon* and *Force* to your *Diſcourſe*. But for want of a *Looking-Glaſs*, you ſhould get ſome of your *Friends* to do you this good Office; *ſuch an one*, I mean, as is capable of judging whether your *Geſture* be *good* or *not*, upon Tryal and frequent Practice. But the moſt effectual Way in the World for a *Gentleman* to make himſelf Maſter of *this Art*, is to have ſome excellent *Pattern* or other of it always if poſſible, before his Eyes; as *Hortenſius* was for

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Example. He excell'd ſo much in this *mute Eloquence*, that two of the famouſeſt *Comedians* in his Time, *Eſopus* and *Roſcius*, always made it their Buſineſs to find him out where he *pleaded*, and never fail'd of attending upon his *Harangues*, on Purpoſe to improve themſelves; to carry away his *fine Geſtures* with them, and to *practice* afterwards upon the *Stage* what they had *learn'd* of him at the *Bar*.

CHAP. XIII.

Particular Rules *for* Geſture.

TO give the World ſome *particular Rules* of *Geſture*, I ſhall in the *firſt Place* ſpeak of the *Government*, the *Order* and *Ballance* that the whole *Body* ought to be kept up to; and in the *next*, how the *Head*, the *Eyes*, the *Eye-brows* and all the *Face* muſt be mov'd and manag'd; and at laſt I ſhall come to the *Action* of the *Hands*; of which there is more to be ſaid, than of all the *other Parts* of the *Body* put together.

As for the *whole Body*, it ought neither to *change* Place nor Poſture every Moment. This *fickle Agitation* would be as indecent as the *Geſture* of *Curion*, whom *Junius* compared to a Man at Sea in a *Cock-Boat*, for toſſing his Body about continually, ſometimes

to

to the *right* and ſometimes to the *left*, with the greateſt *Inconſtancy* imaginable; But then, on the other hand, it muſt neither *ſtand* like a *Stock*, nor be as immoveable as a *May-pole*; for over and above that this is not *Natural*; *God Almighty* having made the *Body* of ſuch a *moveable mein* and of ſuch *Members* as diſpoſe it for *Motion*, that it ought to *move* ſometimes, either as the *Soul directs*, or as the *Body* itſelf requires; It is alſo *diſagreeable* and *ungenteel* for want of *Variety*; which becomes it ſo well upon every Occaſion or Change of Diſcourſe, and ſets every Thing off to Admiration.

As to the *Head*, 'tis needleſs to tell you here what *Geſtures* and *Signs*, what Intimations and Hints it is capable of making; as of *refuſing*, *granting*, *confirming*, *admiring*, *of being angery*, &c. becauſe every Body knows this well enough already: So that I ſhall only advance two Things upon the whole. The *one* is, that the Head ought not to be held up *too high* and *ſtretched out* extravagantly, which would be a Mark of

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Arrogancy or *Haughtineſs*; nor to be *caſt down* and hang upon the *Breaſt*, which would prejudice the *Voice* mightily and make it leſs *clear*, *diſtinct* and *intelligible*; nor to *lean* always towards the *Shoulders*, which would argue an *Indifferency* a *languor* and a *faint Inclination*: But it is always to be kept modeſtly *upright* to its *Natural State* and *Poſition*, which is beſt. The other Obſervation I make on't, is this, that it is not *handſome* for the *Head* to continue always as *immoveable* as that of a *Statue* or a *Gentleman* in *Tapeſtry*: And yet on the other Hand, it muſt not be *moving continually* neither, nor *throwing* itſelf *about* at every Turn of Expreſſion, when the *Orator* advances up to the *Height* of a *Diſcourſe*; which is too common an Error. But to avoid both thoſe *aukward Extremes*, it muſt turn ſoftly upon the *Neck*, when there's Occaſion for't; as the *Nature* of the Thing requires: Not only to look upon thoſe that are directly before your *Eyes* in the *Middle* of an *Aſſembly*, but alſo to caſt a Countenance now and then as well upon thoſe that are on *each Hand* of you; ſometimes

times on one Side, and ſometimes on the other: And after that, to hold it again in ſuch a decent *Poſture* as your *Voice* may be moſt eaſily *heard* by the greateſt Part of your *Auditors*; that is to ſay, *looking ſtreight forward* to the Middle of the *Auditory*. To this I muſt add that the *Head* ought always to be turn'd on the ſame Side with the other *Actions* of the Body, ſave only when they are exerted upon *Things* we *refuſe*: As for Inſtance, when the *Poet* ſays;

I think my ſelf not worthy of ſuch Praiſe.

Or, upon *Things* we *deteſt* and *abhor*; as when he ſays again;

Good Gods! divert from us ſo great a Plague.

For theſe Things we muſt reject with an *Action* of the *right Hand* and turn the *Head* away at the ſame Time to the *left*. But of all the *Parts* of the *Head*, 'tis the *Face* that gives the greateſt *Life* and the beſt *Grace* to *Action*. This was the Reaſon, why the *Ancients*, as *Craſſus* obſerves

ſerves in *Cicero*, did not commend *Roſcius* when he ſpake with a *Maskdon*; becauſe they did not ſee his *Face* then, nor its *Motions*, its *Charms* and its *Atractions*. So that you muſt take the greateſt Care imaginable of your *Countenance*, that nothing may appear *diſagreeable* in it; for 'tis the *Part* moſt expos'd and in *View*, and your Auditors have their *Eyes*, if poſſible continually fix'd upon't. But as it mightily concerns you whenever you are actually *ſpeaking*, you muſt likewiſe make it your Buſineſs before you come to *ſpeak*. There's not the leaſt Imperfection, Irregularity or Error in it, be it never ſo *little*; but 'tis immediately taken Notice of at *firſt Sight* by *every Body* there ſave *your ſelf*; for you do not *ſee* your own *Face* when every Body elſe *does*. And there is nothing can prevent this but the *Looking-Glaſs* or a *Friend* that will carefully obſerve your *Countenance* and frankly tell you what *Face* ſoever he finds *offenſive* or *diſagreeable* to the *Eye*: So that you may eaſily correct it afterwards either of *your ſelf*, or upon *his*

Advice

Advice and *Aſſiſtance.* But you ought ſtill to adjuſt all its *Movements* and *Countenances*, upon the Addreſs, to the *Subjects* you treat of, the *Paſſion* you entertain in your own *Boſom* or would raiſe in other *People's Breaſts*, and the *Quality* of the *Perſons* to whom you ſpeak; ſo as to ſhew a *Gaiety* upon *Things agreeable* and upon *Affections* of *Love* and *Joy*; a *Sadneſs* upon *Melancholy Affairs* and *Paſſions* of *Hatred* and *Grief*; a *Mildneſs* upon *Conſolation*, and a *Severity* upon *Cenſure* and *Reprehenſion*; a *Gravity* and an *Authority* in ſpeaking to *little People* or your *Inferiors*; but *Submiſſion*, *Humility* and *Reſpect* to your *Betters.*

As for your *Eyes*, you muſt always be caſting them upon ſome or other of your *Auditors* and rolling them gently about from this *Side* to *that*, with an *Air* of *Regard* ſometimes upon *one Perſon* and ſometimes upon *another*; and not fix 'em like *Darts* that are once *ſhot*, ſtill upon *one Place* of your *Auditory*, as many People do to their great Diſadvantage: For it is ſo very *diſagreable*

and

and *dull*, that it *affects* the *Persons* before whom we speak, much less than when we look them decently in the *Face*, as we use to do in *familiar* and *common Conversation*, *Theophrastus* had good Reason upon this Account, for blaming an *Actor* call'd *Tamarisque*, that used to turn his *Eyes* away from his *Auditors*, whenever he spake in the *Scene*, and kept them fixt all the while upon one *single* and *insensible Object*. Your *Aspect* must always be pleasant, and your *Looks* direct; neither *severe* nor *a-skew*; unless perhaps the *Passion* you would either express or move, require the contrary. *Nature* it self teaches you as much, and produces this Effect, whensoever you are sensibly smitten with such *Passions*: For Example, when a Man *speaks* in *Anger*, his *Imagination* is enflam'd and kindles a certain *Fire* in his *Eyes*, that makes 'em sparkle like *Stars* out of his *Eye-lids*; so that a meer *Stranger* that *understood* nothing of his *Language*, or a *deaf Man* that could *hear* nothing of his *Voice*, would not fail yet of perceiving his *Indignation* and *Fury*: And this *Fire* of your *Eyes* easily strikes those

of

your *Auditors*, who have *theirs* conſtantly fixt upon *yours*; and it muſt needs ſet them *a blaze* too upon the ſame *Reſentment* and *Paſſion*. There's the ſame *Power* in all other *Paſſions*. For if you are afflicted with a *violent Grief* for your *own Misfortunes*, or touch'd with a great *Compaſſion* of *another Man's Miſery* 'twill draw Tears from your *Eyes*. This made the *Ancient Actors* apply themſelves with ſo much Care and Concern to the acquiring a faculty of moving their Imagination to a *Power* of *Weeping* and *ſhedding Tears* in abundance upon occaſion: And they ſucceeded ſo admirably well in't, wrought the *Counterfeit* up to ſuch a degree, that their *Faces* uſed to be all over blurr'd with *Crying* after they came off the *Stage*. They brought this point of a *Paſſionate Tenderneſs* to perfection ſeveral ways; but the moſt effectual was *this*. They kept their *Imagination* ſtill at work upon *real Subjects* and *private Afflictions* of their own, which they lay very much to *Heart*; and not upon the *Fables* or *Fictions* of the *Play they acted*, which did not touch them at all in effect.

fect. We have two notable Inſtances of this in *Story*. The *one*, of that great *Comedian Polus*. He had not been upon the Stage, it ſeems for ſome time; upon the Death of one of his Sons that he lov'd dearly; which troubled him ſo much, that what with the Melancholy of his *Temper* upon the Diſappointment of his *Affection* and the Loſs of his *Darling*, he could hardly ever reconcile himſelf again to *Diverſion* or the *Theatre*: But he appeared there at laſt however, upon *Acting* the *Electra* of *Sophocles*, and his *Part* was the *Perſon* of *Electra* her ſelf, carrying the *Urn* and the *Bones* of her poor Brother *Oreſtes* in the *Play*. To do this more effectually to the *Life*, away he goes to his *own Child's Grave*; takes up his *Urn* and his *Aſhes*, and brings them in his Arms upon the *Stage* inſtead of *ORESTES*'s *Counterfeit*. Upon this, his *Imagination* was ſo *mov'd* and his *Heart* ſo *melted* into *Compaſſion* and *Tenderneſs* at the ſight of a *real Object* of *Sorrow*, that he brake out into loud Exclamations and unfeigned Tears in the *Tragedy*, upon the *Fiction* and *Fate* of *Oreſtes*, and filled

led the whole *Theatre* with *Affliction, Lamentation* and *Weeping*. The *other* Example is of that excellent *Actor* ESOPUS; who having a mighty Affection and Zeal for *Cicero*; and being extremely concern'd at his *Baniſhment*, the Troubles of his Family, and other Diſgraces that he lay under, he did him a ſignal favour once and a ſingular piece of good Service by the power of *this tender Paſſion*. For when he ſaw all the Friends of that great Man at work upon the People of *Rome* with their utmoſt Interceſſions to get him *Recall'd*, he reſolv'd to engage himſelf in it; to give it a *lift* on *his part*, and to ſtrike a conſiderable Blow in the Affair. Upon this, he *Acts a Tragedy* of *Accius*, on a Publick Occaſion, which contained the *fine Verſes* upon *Telamon*'s *Exile*, and the horrible Calamities of *Priam* and his Family, which are related in *Tully*'s *Tuſculan Queſtions* and in his *Oration* for *Sextius*: But in *thoſe Verſes* you muſt think, his *Imagination* was not half ſo much ſtruck with the *falſe Misfortunes* of the Perſons in the *old Fable*, as with the *Miſeries* that were

were too *true* and the *real ſufferings* of his *Friend*. Inſomuch that the *Acting* of them tranſported him to ſo great a *Paſſion* and *Grief*, that he ſpake them upon the *Stage*, not only with a very mournful *Voice*, but with *Eyes* alſo *bath'd in Tears*, which ſet all *indifferent Perſons* that were preſent there a weeping bitterly, and even made his *Enemies* bluſh with Tears in their Eyes at his Affliction. And this went a great way towards the melting of the Hearts of People and the reconciling of their Affections; towards the bringing of him *Home* again and the *reinſtating* of him in his former Dignity, Reputation and Character; as *Cicero* himſelf tells us with the *thankfuleſt Acknowledgments* of the *good Office*, which that famous *Actor*, his Great and his Cordial Friend, had done him upon this occaſion.

Now if *this Tenderneſs* of the *Eyes* or the faculty of weeping at diſcretion, be of ſuch influence and advantage in the *Theatre*, where People go only for *Diverſion* and *Spectacle*; how much more in the *Church* then, where the *Glory*

of

of God and the *Salvation of Souls*, two things of the greateſt importance and moment in the world, are your main buſineſs, and ought to touch Men in the moſt *ſenſible part*? And what *Power* think ye the *Tears* of *St. Paul*, wept upon his Exhortations to the *Epheſians*, might have over the Congregation? Which he told their *Paſtors* of, in words to this Effect, as you'll find in the *Acts of the Holy Apoſtles*: *Remember that for the ſpace of three years, I have not ceaſed to warn every one of you night and day with my Tears: Remember the many Exhortations I have made you, and the many Tears I have ſhed for you.* The *Orator* therefore ought firſt of all to form in himſelf a *ſtrong Idea* of the *Subject* of his *Paſſion*; and the *Paſſion* it ſelf will then certainly follow in courſe; ferment immediately into the *Eyes*, and affect both the *Senſe* and the *Underſtanding* of his *Spectators* with the *ſame Tenderneſs*. *Paſſions* are wonderfully convey'd from *one perſon's Eyes* to *another's*; the *Tears* of the *one* melting the *Heart* of the *other*, and making a *viſible ſympathy* between

tween their *Imaginations* and *Aſpects*. For the purpoſe; if we do but *look* at a Man that has *Sore Eyes*, we very often feel *ſomething* of it in *our own*; if the ſame *ſoreneſs* be not catching too. And this puts me in mind of one of the famouſeſt *Preachers* of the Age he liv'd in: As he was *declaiming* one day in a *Great Congregation* againſt the growing *vices* of his *Pariſh*, and ſhewing the people all the miſeries which *God* would ſend among them upon the account of their *Iniquities*, he made this Inference once for all; *And, in fine, God will forſake us.* Upon this, he fell *a weeping* bitterly; and brake out into this following Expoſtulation, with a moſt *Feeling* and *Pityful Voice*: *And if thou forſake us*, Good God! *what will become of Us?* Which *Paſſionate Rapture* overcame all his *Hearers* to the ſame *Chriſtian Tenderneſs* and *Tears*, if not alſo to a better ſenſe of their Duty; ſo mightily were *they* mov'd with the *Tone* and the *Geſture* that accompanyed *thoſe Languiſhing Expreſſions.*

As

As to the *lifting-up* or *casting-down* of your *Eyes*, 'tis plain you must do't according to the *Nature* of the things you *speak* of: For if you *speak* of *Heaven* and *Cœlestial Powers*, you ought without doubt to *lift up* your *Eyes* towards *Heaven*; but if you *speak* of the *Earth* and *Terrestrial things*, you must *cast 'em down* upon the *Ground*. To do *otherwise* would be a gross *Solœcism* (as one may say) of the *Eyes*; and such an Absurdity as that *ancient Sophister* was guilty of; who, *Philostratus* tells us, when he *said*, *O Jupiter!* cast down his *Eyes* to the *Ground*; and when he *said*, *O Earth!* lift up his *Eyes* towards *Heaven*. You must also govern your *Eyes* according to the *Passions*, so as to cast 'em down upon things of *Disgrace*, which you are asham'd of; and to raise 'em again upon things of *Honour*, which you can glory in with Confidence and Credit. But it is more particularly necessary in *Swearing*, to turn up your Eyes towards *that* by which you *Swear*, and to lift the Hand up in the same *Action*.

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Your *Eye-brows* muſt neither be altogether *immoveable*, on the one hand, nor fickle or too full of *Motion*, on the other: And you muſt not raiſe them *both* up at every turn, as many People do upon any thing they ſpeak with *eagerneſs* and *contention*; nor *lift up* the *one* and *caſt down* the *other*, as *Piſo* did, whom *Cicero* reprov'd for raiſing one of his *Eye-brows* up as high as his *Forehead*, and *hanging* the other down to his *Chin*. But for the moſt part they ought to remain in the *ſame Poſture* and *Equality* that *Nature* has given them. However, they are allowed yet to move *ſometimes*; and 'tis fit they ſhould, when the *Paſſions* require it: That is to ſay; to *contract* themſelves and frown in *Sorrow*; to *dilate* again and ſmooth themſelves in *Joy*; and to *hang down* whenever the *Orator* ſhews his *Humility* and *Modeſty* upon a matter of *Diſcourſe*.

As for the *Mouth*, you muſt never *wry* it at all; for that's very *diſagreeable*. And therefore it was ſaid once to

to *Seſtus Pinarius* formerly in Railery and Banter, who uſed to *wry* his *Chin* always in *ſpeaking*, as if he had got a *Wall nut* in his *Mouth* to crack; *Crack that Wall nut firſt, and then ſay what you have a mind to ſay.*

As for your *Lips*, you muſt take care not to *bite* 'em, nor to *lick* 'em with your *Tongue*, as I have ſeen ſome People do ſometimes; which is very *Ungenteel* and *indecent* in an *Orator.*

As to the *Shoulders*, there are ſome that *ſhrug 'em up* at every Expreſſion; as thoſe *Græcian Witneſſes*, *Cicero* derided in his *Oration* for *Rabirius Poſthumus*, who made all their *Geſtures* with the *Shoulders.* 'Tis a very *unbecoming Vice*, and you ought to ſhun it as a *Diſgrace.* *Demoſthenes* was at firſt addicted to it: But he ſoon corrected it by exerciſing himſelf to *declame* in a *ſtrait Place*, with a piece of a *Dart* or a *Dagger* hung up juſt over his *Shoulders*; ſo that as often as he *ſhrugg'd* them up (as it was difficult for him not to do't ſometimes,

having gotten an *ill Habit* on't) the *Point* prick'd him, and put him in mind of his *Error*: Upon which, at laſt, he maſter'd the *Imperfection.*

There are *others* that, in *ſpeaking*, *thruſt out* the *Belly*, and *throw back* the *Head*; which the *Antients* had good reaſon to condemn for an *Indecency* and an *ill Geſture. Others* again *lean* the *Elbow* upon the *Pulpit*, and make what *Geſtures* they think fit with the *Hand*, reſted in this manner, and raiſed upon the *Elbow*; which is neither *commendable* nor *decent.*

As to the *Hands* now, they are the chief Inſtruments of *Action*, and they can *vary* it as many ways too as there are *Things*, which they are capable of ſignifying. For we make uſe of them in *Accuſing*, *Acquitting*, *Promiſing*, *Threatening*, *Intreating*, *Admiring* or *Swearing*; and in *repreſenting* almoſt all the things we *ſpeak* of in the World; which require ſo many different *Actions* of the *Hands*: So that *Quintilian* ſays very well, the other Parts of the *Body* help him

him mightily that *ſpeaks*; but the *Hands*, as it were, *ſpeak* themſelves. And *Martial*, inſtead of ſaying *Tout le Geſte*, every Geſture, ſays *Toute le Main*, every Hand, as if *Geſture* were nothing elſe but the *Movement* and *Action* of the *Hands*. But the main thing however is to *move* them *well* and with a *good Grace*. Theſe following *Rules* will be of ſome ſervice to that purpoſe.

Firſt, You muſt make uſe of no *Action* at all in the beginning of a Diſcourſe, or at leaſt ſhew no conſiderable *Geſture* as ſoon as ever your *Mouth* is open, unleſs it be upon an *Exordium*, *EX ABRUPTO*, as they call it; *An Abrupt ſtarting of a Diſcourſe*, as in that *Harangue* of *Ajax* againſt *Ulyſſes* upon the Subject of *Achilles*'s *Armour*.

With wrath *impatient*, *his* ſtern Eyes *ſurvey*
Sigæum, *and the* Navy *which there lay*:

Then holding up his Hands, O Jove!
he ſaid;
Before the Fleet muſt We *our Title*
plead?.
And is Ulyſſes *my Competitor?*
Whoſe ſlightful Fear did Hector's *Flames*
abhor.
Thoſe *I ſuſtain'd*; *from* thoſe *this*
Navy *free'd.*

Sandys.

This extenſion of the *Hands* there, toward the *Port*, was without doubt very *proper* and *pertinent* as well as *neceſſary*; but it had been a *vicious* and *impertinent ſtretch* without ſuch an *abrupt Exclamation*. For, as we ſaid before upon the Subject of *Pronunciation*, common *Exordium* ought to be ſpoken *mildly* and without any *Motion*. *2dly*, You muſt never *clap* your *Hands*, nor *thump* the *Pulpit*, nor *beat* your *Breaſt*, for that ſmells of the *Juggler* and the *Mountebank*, and 'tis good for nothing. *3dly*, You muſt make all your *Geſtures* with the *right Hand*; and if you ever uſe the *left*, let it only be to accompany the *other*, and never lift it up ſo *high* as

the

the *right*. But to uſe an *Action* with the *left Hand* alone, is a thing you muſt avoid for its *indecency*. The only exception to this *Rule* will be in Places, where you ſpeak of the *right Hand* and the *left* by *Name*; as if you chance to diſcourſe of the *ſeparation*, which the *Sovereign Judge* of the World will make between the *good* and the *bad* in the laſt Day of *Judgment*, placing the *Juſt* on his *right Hand* and the *Wicked* on his *left*: There 'tis not only allowable, but neceſſary to adjuſt your *Geſtures* according to that *Diſtinction*; making one of them with the *right Hand* alone, and the *other* with the *left* alone. And ſo when *Jeſus Chriſt* commands the faithful Servant to cut off his *right Hand* if it offend him, I would repreſent that *Action*, if 'twere my Buſineſs, with the *Geſture* of the *left*, becauſe there's no other to do't; for the *right Hand* cannot cut off *it ſelf*. 4*thly*, The *right Hand* applies it ſelf very pertinently to the *Breaſt*, when the *Orator* ſpeaks of *himſelf*, and declares his own *Faculties* and *Paſſions*; his *Heart*, his *Soul*, or his *Conſcience*: I ſay barely, *applies*

it ſelf; for it muſt be done only by laying the *Hand gently* upon it, and not by *beating* on't, as ſome People do. You muſt every where avoid making uſe of the *left Hand* alone. But there are ſome Men naturally *left-handed*, and 'tis impoſſible for *them* to forbear uſing the *left Hand* ſometimes, becauſe they have been *accuſtomed* to it from their *Infancy*. In this caſe, I cannot adviſe 'em better, towards the covering of the Imperfection, if they cannot break off the Habit, than to make all their *Actions* with *both Hands* together; for then they'll not offend the *Eyes* of the *Spectators* with the *left Hand* alone; which can make no *motion* of *it ſelf*, but what is *unhandſome* and *diſagreeable*. 5*thly*, Your *Geſture* muſt paſs from the *left* to the *right*, and end at the *right* too; not as is were in *ſtriking* with the the Hand, upon a *ſtretch* of Violence; but in laying of it handſomely down with *Gentleneſs* and *Moderation*. 6*thly*, You muſt begin your Action with your *Speech*, and end it with it again; for it would be ridiculous either to begin your *Geſtures* before you had opened your *Mouth*,

Mouth, or to continue them after you had done *Speaking*. 7*thly*, The *Movement* of your *Hands* muſt always anſwer the Nature of the things you ſpeak of: For to ſay, *Attirer* to come in, *ſtretching out the Hand*; *Repouſſer* to go back, *pulling your Hand at you*; *Separer* to ſeparate, *joyning your Hands together*; *Joyndre* to joyn, *ſeparating them*; *Serrer* to cloſe, *opening them*; *Ouvrir* to open, *cloſing them*; *Hauſſer* to raiſe, *hanging them down*; *Baiſſer* to caſt down, *holding them up* would, be againſt the *Nature* of things and againſt *Reaſon*, and would expoſe you to the Laughter and Deriſion of your *Hearers*. 8*thly*, Upon all great Great *Motions* the Action of the *Hands* is particularly *neceſſary*, to anſwer the Heat and Paſſion of the *Figures* that are made uſe of in a *Diſcourſe*. For Example, in this *Apoſtrophe* which a *famous Lawyer* made when he was *Pleading* to the *Princes of the Blood of* France: *You Noble and Generous Princes, Children of ſuch a Father! how comes it that you do not ſtrangle thoſe* Impoſtors *with your* own Hands, *who would fix upon your Foreheads the moſt Ugly and*

Infamous Blot that can be imagin'd in the World? And who does not ſee here what *Action* of the *Hands* ought to accompany the Pronunciation of theſe Words, *that you do not ſtrangle with your own Hands*, to give the *Figure* all the force, vigour and efficacy that it ought to have? *9thly*, If you lift up the *Hand*, it ought not to be higher than the *Eyes*, and but very little *lower*: Whereas there are ſome that *raiſe* it extravagantly up to the *Sky*, as if they threatened the *Stars*. The ſame *Proportion* ought to be obſerved in *holding the Hand down*; and you muſt have a care alſo of doing as ſome People do when they are *Preaching* in a *Pulpit*, who hang down their *right Hand* now and then as if it were *Dead*, which is extremely *diſagreeable* to the *Eye*, and *diſpaſſionate* to the *Fancy*. *10thly*, In fine, your *Eyes* muſt always have your *Hands* within view: They muſt always be within compaſs of your *Head*, and laſh out as little as poſſible, either over or under, higher or lower than the *Eyes*: So that they whom you *ſpeak* to upon an Addreſs, may ſee your *Mouth*,

your

your *Eyes* and your *Hands* concurring *all* together, every one in its own way, to ſignifie the ſame thing; which will make a deeper and more agreeable impreſſion both upon their Senſes and their Underſtandings. 11*thly*, You ought not to *ſtretch out* your *Arms*, ſideways, farther than half a Foot at moſt from the Trunk of your Body: Or, elſe you will throw your *Geſture* quite out of ſight, unleſs you turn your *Head* aſide to ſee it; which would be very *ridiculous*. 12*thly*, You muſt raiſe your *Hand* in *Swearing*; and *God* himſelf, when he ſpeaks to Men with an *Oath*, whether in his Promiſes or his Menaces, ſays in ſeveral Places of his *Speech*, that he *lifts up his Hand*: That is to ſay; *he Swears*, that he will either bleſs them in his Mercy or puniſh them in his Anger. The ſame thing is to be done upon an *Exclamation*; ſo that the *Geſture* may anſwer the *Pronunciation*, and both of 'em may be adjuſted to the *Nature of the Thing*. 13*thly*, You muſt not make uſe of *Action* every where: For as the *Hands* ought not to be *idle*, on one ſide, ſo 'tis impertinent on the other,

other, to keep them in *perpetual motion*. This would run you foul upon that *vice* which the *Antients* have call'd *the babbling of the Hands*: And it would be below the Gravity, Character and Quality of an *Orator*, to turn *Mimick* in an *Audience*, or to do as thoſe old *PANTOMIMES* of the *Grecians* and the *Romans* did, who ſignified every thing by their *Antick Geſticulations* and *Apiſh Geſtures*, without ever ſpeaking a Word. 14*thly*, There are ſome *Actions* which you muſt never attempt to repreſent with your *Hands*, nor put your ſelf in the *Poſture* of thoſe that make uſe of 'em; as of *Fencing*, of *bending a Bow*, of *preſenting a Muſquet* of *playing upon an Inſtrument of Muſick*, as if you had the *Spinette* or *Virginals* under your Fingers, or a Harp in your Hands. 15*thly*, You muſt take great care to avoid imitating thoſe *Actions* which are *Baſe*, *Filthy* and *Diſhoneſt*, by any *Geſture* of the *Hands* or *Movement* of the *Body*; as in making a Deſcription of the *Debaucheries* and *Impureties* of a *Mark Antony*, a *Verres*, or any other

lewd

lewd Perſon. 16*thly*, As for other *Actions* which you can repreſent with Decency and good Manners, your *Geſture* ought to be very moderate and modeſt; not bold, vaſt and extenſive, nor indeed too frequent neither, which would make ſuch a violent Agitation of the *Arms* and the *Hands* as would not become an *Orator*, and as if he were *chaſing away Flies.* This was *Curion*'s fault, who being mightily agitated once in his Diſcourſe, as *Quintilian* relates, with his *Collegue Octavius* at his Elbow, all plaiſter'd over with Medicaments, and bound-up becauſe of his *Gouts* and his *Sores*: *Sicinius* jeer'd him for his *Geſticulations*, ſaying thus in rallery to *Octavius*. *You can never ſufficiently acknowledge the Obligation you lay under to your* Collegue Curion; *for if he had not been here, the* Flies *would have eaten you up now upon the ſpot.* 17*thly*, When you make uſe of a *Proſopopœia*, and a Perſon is brought in a ſpeaking, you muſt take care of making uſe of any *Geſtures* that would not be proper for *Him* to uſe, and agreeable to the State and Condition, in which you repreſent *Him* a

ſpeaking

ſpeaking: as if you were to repreſent *Jeſus Chriſt* upon the *Croſs*, with his *Hands* nail'd to't, a crying; *My God, my God! why haſt thou forſaken me?* or *Father! forgive them, for the know not what they do.* You muſt not clap your *Hands* together upon the Exclamation, nor lift them up towards Heaven: Or, in reciting thoſe words which he ſpake to his bleſſed Mother at that time, *Woman! behold thy Son*, you are not to make him *pronounce* them, as if he *pointed* at St. *John* with his *Finger*. One would think that common Senſe might teach every Man this Faculty well enough, without ever having an occaſion to be told on't, or adviſ'd about it. But I tought 'twould not be labour loſt however, to ſay ſomething of it, becauſe you are ſo apt, I know, in ſpeaking of *praying to God*, to clap your Hands together: or, in *ſhewing a Perſon*, to point at him with your Finger: And there was ſome danger leſt you might have done it alſo upon this occaſion as well as another, without ever thinking how *improper* it is, if you had not been expreſsly precautioned againſt

it

it here by the *poſture* of the *Crucifixion.*

As to the *parts* of the *Hand*; and and whether it be convenient or proper to reckon the ſeveral Members of a *Diviſion* upon the *Fingers*, all Men are not of the ſame Opinion. It was an *Action* very familiar to *Hortenſius*. and *Citero* ſeems to rally it in ſome Places. For my own Part, as I do not think it very neceſſary on the one Hand, ſo I find nothing diſcommendable or unbecoming in it on the other. I ſay nothing here of that *Geſture* of the *Hands*, which was ſo common among the *Ancients* upon a great Affliction or Grief; as *beating* ſometimes the *Head*, ſometimes the *Brow*, ſometimes the *Breaſt*, and ſometimes the *Thigh*, becauſe 'tis a Thing quite out of Uſe and Faſhion in this Age. I do not touch upon *thoſe Precepts* neither, which they have advanced upon the *Motions of the Feet*, and the *Knees*, or about the *Orator's Gate*; becauſe they *harangu'd* then upon a *Tribune*, a Place built on Purpoſe for making their *Speeches* upon; where there

there was Room enough to walk up and down ſeveral Places, as they often did: Inſomuch that *Flavius Virginius* ask'd a *Declamer* once in a Banter, whom he went to hear; and who had *walk'd* much in his diſcourſe, *How many Miles he had Declam'd?* But the *Speaker* at this Day, whether in the *Pulpit*, or at the *Bar*, ſtands ſtill in the *ſame Place*. And I have contented my ſelf here with *Obſervations* and *Rules* of *Geſture* fitted only to the *preſent Practice* and *Humour* of the Age we live in; where I may have ommitted many Things perhaps, which others have more copiouſly remark'd; but I think I have taken Notice of the moſt *principal, uſeful and neceſſary ACTIONS.*

CHAP

CHAP. XIV.

Inſtructions for putting all the above-mention'd Præcepts *in* Practice.

THere are ſeveral other Things to be obſerved yet, either upon the different *Modulations* and *Inflexions of the Voice*; or upon the *Formation* of *Geſtures* and *Motions of the Body*; and thoſe relating to the *Face* and *Eyes* eſpecially, which 'tis wonderfully difficult, not to ſay impoſſible, to deſcribe or to repreſent in *Writing*. You muſt learn thoſe Things by *Practice* in the Preſence of a Friend; in *hearing* a *good Maſter*, and *ſpeaking* often before him, ſo that he may ſet you right, whenever you are out, either in your *Pronounciation* or *Geſture*. And therefore St. *Auguſtin*, in one of his *Letters* to give

give *Paulinus* his Friend to underſtand the true Senſe of a Paſſage of St. *Paul*, by the Manner of *pronouncing* it; excuſes himſelf for doing it in *Writing*, or any otherwiſe than *Vivâ voce*: Which may very well ſerve us alſo for an *Apology*, that we do not undertake to explain Things of that Nature more particularly in this *Treatiſe*. What I have ſaid here, being well practic'd, will be ſufficient, in my Opinion, to acquire a *good Geſture* and a *laudable Pronounciation*. But before I finiſh this little *Tract*, I have ſome general *Hints* to give the *Reader* for a Concluſion; which will be of no little Uſe and Advantage perhaps to an *Orator*.

Firſt, I am to tell you, That the *Rules* of *this Art*, to uſe *Cicero*'s own Words for't, *are far more magnificent in Practice than in Precept*. For when we teach them only, they ſeem *flat*, *low* and of *little Importance*; but being well and exactly *obſerv'd*, they give a wonderful *Luſtre* and *Grace* to a Diſcourſe. And this *Practice* very often renders an *indifferent Speech* more *handſome*, *perſuaſive* and

and *charming* than another that is abundantly fuller of Perfection in *it ſelf*, but wants all the external *Advantages* of *Action*. You muſt not therefore deſpiſe theſe *Precepts*, although ſome of them ſeem to be *light* and *childiſh*, or ſcarce worth a *ſober Conſideration*. But I muſt add this, that when I ſay the *Orator* ought to *obſerve* them, I do not mean, that either the *Lawyer* ſhould be poring upon it, when he *Pleads his Cauſe*; or the *Divine*, when he *Preaches his Sermon*. For he ought to think of nothing at that Time but the Matter in Hand; and he muſt not be ſtudying any other *Motions* or *Paſſions* then, but uſe *thoſe only* which ariſe naturally from the *Subject* of his *Diſcourſe*, from the *Place* where he ſpeaks, and the *Preſence* of the *Perſon*, to whom he addreſſes himſelf: For the very Thought of *Rules* and the *Care* of *obſerving* them would mightily diſtract and amuſe him upon *that Conjuncture*. Beſides that it would take off the Warmth and Spirit of his *Diſcourſe*, perplex his *Head*, and diſturb his *Memory*. For as St. *Auſtin* ſays, in his Books of *Chriſtian Doctrine*. *'Tis not*

poſſible

poſſible for a Man to ſpeak well, *and at the ſame Time to be thinking of the* Precepts *that are laid down upon the* Art of ſpeaking well; *and he muſt have great Care whoever takes ſo much Pains to* ſpeak *according to* Rules, *leſt the* Things *which he muſt* neceſſarily ſpeak of, *ſlip out of his* Memory.

I do not mean neither, That, as often as you have Occaſion to *ſpeak in Publick*, you ought to ſtudy all the *Actions* which you muſt make uſe of *beforehand*, in your *Cloſet*; whether they be for the *Pulpit* or the *Bar*, as *Roſcius* us'd to do; who, the *Ancients* ſay, never exerciſed any *Geſture* before *People* but what he had ſtudy'd in *private*: For that were impoſſible both for a *Divine* that has a Number of *Sermons* to make, and for a *Lawyer* that has a great many *Cauſes* to plead: And yet if they had Time for't, it would be but ill ſpent upon the Study of ſo *trivial* a Buſineſs as *Action* is in compariſon; inſtead of giving themſelves up entirely to meditate upon the *grave Things* they have to ſay and the *important Affairs* they have to manage. Their *Time*

would

would be mightily misimployed upon *Niceties*; and the very Persons they should speak to, would neither desire it, nor expect it from them. For, as *Antony* has very well observed, in *Cicero*, the *Auditors* do not require the same Exactness and Care from an *Orator*, in this Point, which they do from an *Actor*; because when they hear an *Actor* in the *Theatre*, they do not so much mind the Things that are represented there, which they know to be *false* and *fabulous*; but are wholly taken up with the fine way of *acting*, that is to say, either with the *Elegancy* and *Air* of his *Elocution*, or with the *Grace* of his *Pronunciation* and *Gesture*. And if he do not please their Senses, they are disgusted at him. But when they hear an *Orator*, they attend chiefly to *serious Things*, and to the *important Point* of his *Discourse*; and as for his Action they are well enough satisfied, if it be but *reasonable* and *agreeable*, *i.e.* do not offend either their *Ears* or their *Eyes*.

In short, all I would have a Man do that proposes to accomplish this *Art* of

of *ſpeaking* well in *Publick*, is only to underſtand theſe *Precepts* of *Action* before he ventures upon't, to try them upon his own *Perſon*, and *practice* them in private, and to endeavour to get a good *Habit* and the *Knack* of Speaking by *Care* and continual *Exerciſe*. For example, to acquire as long a *Breath* as poſſible, he muſt practice upon this *Period* of *Cicero*'s in his *Oration* for the *Manilian Law*, 'What 'a Shame 'tis, 'Gentlemen, that he who murder'd ſo 'many of our *Citizens* in one Day, over 'all *Aſia*, in ſo many ſeveral Places there 'with a Word of his Mouth, and by 'one ſingle Diſpatch, has not yet ſuf-'fered Puniſhment for ſo foul a Crime, 'but reign'd theſe three and twenty 'Years ſince that horrid Maſſacre, and 'reign'd with much Impudence too, that 'he never abſconds for it, either in the 'Kingdom of *Pontus*, or in the Obſcu-'rity of *Cappadocia*; but braves it in the 'Eſtate of his Anceſtors, and huffs you 'in your own Revenues, in the greateſt 'Light of all *Aſia*. Now it would be ſtrangely difficult for a Man at firſt, to pronounce this *whole Sentence* all at a

Breath

Breath, and I think indeed abſolutely impoſſible too. But he may learn to *ſpeak* it eaſily however, *at three Breathings*; the firſt ending at, *one ſingle Diſpatch*; the ſecond at, *three and twenty Years ſince that Maſſacre*; and the third at, *greateſt Light of* Aſia. And when he can do't thus with Facility, let him try again to pronounce it at two *Breathings* only; the one ending at, *ſince that Maſſacre*; and the other at the End of the *Period*. If he cannot do't yet with eaſe, let him take his *Breath* ſometimes ſoftly, without any Bodies perceiving it, to carry him *thorough the whole Sentence*, and eſpecially to *keep up his Voice* to the laſt. But if that be too hard for him alſo, to take *Breath* enough without diſcovery to anſwer the *Length* of the Expreſſion, let him *Conn* this Period of the ſame *Oration* by Heart. *Pleaſure does not tempt him out of his Way, to ſeek after ſenſual Delights; nor Avarice to make any rich Booty; nor the Beauty of a Place to divert himſelf there; nor the Fame of a City to take notice on't, nor the Labour and Laſſitude of a long Journey, to refreſh himſelf*

with

with agreeable ſatisfactions upon the Fatigue. And then let him endeavour to repeat it all at a *Breath*, over and over, till he has gained his point; for *this Exerciſe*, as far as I can judge of it by the *extent* of my own *Breath*, will render it eaſy to him, and make him *long winded* without any great danger or difficulty.

The ſame *Practice* will teach us the *Variation of the Voice* too, as well as all other *Things*, which we have ſaid ought to be obſerved towards the accompliſhing of an *agreeable Pronunciation*: And to this purpoſe, I would have the *young Gentleman* firſt *read* and get without *Book* ſome *fine Paſſages* or other of the moſt excellent *Orators*, whether *Antient* or *Modern*; and after that, to be repeating a *Sentence* ſometimes over and over to himſelf, till he knows how to *pronounce* it according to *Art*. He muſt be exerciſing himſelf upon it every day, and frequently ſhew it alſo in his own common *Converſation*; for he'll never learn to *ſpeak well* without *Practice* as well as *Theory*. I ſaid expreſsly,

ly, *ſome fine Paſſages or other*; becauſe *they* will be leſs troubleſome to get by Heart and to repeat. The *Repetition* otherwiſe would be *tedious* without *Delicacy*. This will have another good effect too: Thoſe *illuſtrious Paſſages*, with which he may ſtock his Memory, will ſerve him for ſo many excellent *Models* in making his own *Periods* and poliſhing his Expreſſions. And the more *Graces* and *Beauties* he finds in them, ſo much the *higher* they'll raiſe his *Imitation*, and the more they'll improve his *Fancy*,

I would adviſe him alſo to obſerve *theſe Rules* of *Pronunciation* and *Geſture* in his *ordinary Diſcourſes*; as far at leaſt as the things he ſpeaks of will permit, until he has got an abſolute *Habit* on't, and it may be ſaid that his *Action* is become *Natural*. But if he cannot acquire that of *himſelf*, without help, he muſt take a *Maſter*, who both underſtands and teaches *this Art* well; exerciſe and accompliſh himſelf under his *Diſcipline*; and take delight too in his *Correction*, with *ſubmiſſion*, as often as

as he finds himſelf commit an Error againſt the *Rules of Action*, whether it be in *Pronunciation* or in *Geſture*. Beſides that he ought to be careful and curious, whenever he has an opportunity of hearing either any *famous Advocates* or any great *Preachers*, to obſerve, with the utmoſt attention, what conformity their *Action* keeps to theſe *Rules*, and what makes them merit the Applauſe of their *Auditors*, upon their *Harangues*. He ought to put himſelf afterwards upon *imitating* them at *home*, and to make their *Graces* his own at laſt in *Publick*. For as St. *Auguſtin* ſays, *Eloquence imprints it ſelf far more eaſily upon the Minds of thoſe that* hear *eloquent Men, than the Minds of thoſe that only follow* Precepts *and read* Books. And the lively Examples or Patterns of *Publick Action* are of far more benefit and advantage to young Students than all the *Doctrine of the Schools*. But when he has once acquir'd a *good Habit* of *Speaking* by ſuch aſſiſtances as theſe, he need not put himſelf any more in pain for his *Pronunciation* and *Geſture*, nor will ever have occaſion to make any more

tedious

tedious Reflexions upon this *Art*, either in *Preaching* or in *Pleadings* or in preparing himself for the *one* or the *other*. Only he would do well, for the first Year of his *Speaking in Publick*, to get some of his *Confidents* to observe the *Inflexions of his Voice* and the *Motions of his Body* in his *Publick Performances*, so that if they discover any notorious *Vice* in his *Pronounciation* or palpable Irregularity in his *Gesture*, the may tell him his Faults, and *he* may make it his *Business* to correct them upon their *Advice*. But if he meet with any other *Persons*, yet, Strangers to him, who have something to say perhaps against his *Action*, with good Reason, he must endeavour still to improve himself for the *best*, hear all Peoples Opinions, and neglect nothing that may render him more *accomplisht* and *agreeable* to his *AUDITORS*.

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Authors and other *great Perſons* quoted in this Treatiſe of *ACTION.*

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Archippus, the Comedian
Alcibiades
Alexander the Great
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Apollonius
Adrian the *Phenician*
Attalus, King
Andronicus.

St. *Bernard*
Briſſon le Preſident.

St. *Chryſoſtom.*
Cicero
Cornificius
Cotta
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Demoſthenes.

Eunomus
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A Catalogue of Names.

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St. *John.*
St. *James*
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Iſocrates.

Leonidas
Lucilius.

Martianus Capella
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St. *Paul*
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Photius
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